THE POETICS OF ARISTOTLE

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THE POETICS OF ARISTOTLE

EDITED

WITH CRITICAL NOTES AND A TRANSLATION

BY

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PREFACE TO THE SECOND EDITION

THE following Text and Translation of the *Poetics* form part of the volume entitled *Aristotle's Theory of Poetry and Fine Art*, second edition (Macmillan and Co., 1898). In this edition the Critical Notes are enlarged, and the Translation has been carefully revised. The improvements in the Translation are largely due to the invaluable aid I have received from my friend and colleague, Professor W. R. Hardie. To him I would express my warmest thanks, and also to another friend, Professor Tyrrell, who has most kindly read through the proof-sheets, and talked over and elucidated various questions of interpretation and criticism.

In making use of the mass of critical material which has appeared in recent years, especially in Germany, I have found it necessary to observe a strict principle of selection, my aim still being to keep the notes within limited compass. They are not intended to form a complete *Apparatus Criticus*, still less to do duty for a commentary. I trust, however, that no variant or conjectural

emendation of much importance has been overlooked.

In the first edition I admitted into the text conjectural emendations of my own in the following passages:—iii. 3: xix. 3: xxiii. 1: xxiv. 10: xxv. 4: xxv. 14: xxv. 16. Of these, one or two appear to have carried general conviction (in particular, xxiii. 1): two are now withdrawn,—iii. 3 and xxv. 14, the latter in favour of <οἱονοῦν> (Tucker).

In the first edition, moreover, I bracketed, in a certain number of passages, words which I regarded as glosses that had crept into the text, viz.:—iii. 1: vi. 18: xvii. 1: xvii. 5. In vi. 18 I now give Gomperz's correction *τῶν λεγομένων*, for the bracketed words *τῶν μὲν λόγων* of the MSS., and in xvii. 5 Bywater's conjecture *ὅτι αὐτός* for [*τινὰς αὐτός*].

There remains a conjecture which I previously relegated to the notes, but which I now take into the text with some confidence. It has had the good fortune to win the approval of many scholars, including the distinguished names of Professor Susemihl and Professor Tyrrell. I refer to *οὐ* (*οὕτω* MSS.) *τὰ τυχόντα ὀνόματα* in ix. 5. 1451 b 13, where the Arabic has 'names not given at random.' For the copyist's error cf. ix. 2. 1451 a 36, where A^c has *οὕτω*, though *οὐ τὸ* rightly appears in the 'apographa': and for

a similar omission of οὐ in A^c cf. vi. 12. 1450 a 29, *οὐ ποιήσει ὃ ἦν τῆς τραγῳδίας ἔργον*, the indispensable negative being added in 'apographa' and found in the Arabic. The emendation not only gives a natural instead of a strained sense to the words *τὰ τυχόντα ὀνόματα*, but also fits in better with the general context, as I have argued in *Aristotle's Theory of Poetry*, etc. (ed. 3 pp. 375–8).

Another conjecture of my own I have ventured to admit into the text. In the much disputed passage, vi. 8. 1450 a 12, I read *<πάντες> ὡς εἰπεῖν* for *οὐκ ὀλίγοι αὐτῶν ὡς εἰπεῖν* of the MSS., following the guidance of Diels and of the Arabic. I regard *οὐκ ὀλίγοι αὐτῶν* as a gloss which displaced part of the original phrase (see Critical Notes). As a parallel case I have adduced *Rhet.* i. 1. 1354 a 12, where *οὐδὲν ὡς εἰπεῖν*, the reading in the margin of A^c, ought, I think, to be substituted in the text for the accepted reading *ὀλίγον*. The word *ὀλίγον* is a natural gloss on *οὐδὲν ὡς εἰπεῖν*, but not so *οὐδὲν ὡς εἰπεῖν* on *ὀλίγον*.

In two other difficult passages the *Rhetoric* may again be summoned to our aid. In xvii. 1. 1455 a 27 I have (as in the first edition) bracketed *τὸν θεατήν*, the object to be supplied with *ἐλάνθανεν* being, as I take it, the poet, not the audience. This I have now illustrated by another gloss of a precisely similar kind in *Rhet.* i. 2. 1358 a 8, where λανθάνουσίν τε [τοὺς ἀκροατὰς] has long been

recognised as the true reading, the suppressed object being not the audience but the rhetoricians.

Once more, in xxiv. 9. 1460 a 23, where A^c gives the meaningless *ἄλλου δέ,* I read (as in the first edition) *ἀλλ' οὐδέ,* following the reviser of A^c. This reading, which was accepted long ago by Vettori, has been strangely set aside by the chief modern editors, who either adopt a variant *ἄλλο δὲ* or resort to conjecture, with the result that *προσθεῖναι* at the end of the sentence is forced into impossible meanings. A passage in the *Rhetoric*, i. 2. 1357 a 17 ff., appears to me to determine the question conclusively in favour of *ἀλλ' οὐδὲ . . . ἀνάγκη . . . προσθεῖναι.* The passage runs thus: *ἐὰν γὰρ ᾖ τι τούτων γνώριμον, οὐδὲ δεῖ λέγειν· αὐτὸς γὰρ τοῦτο προστίθησιν ὁ ἀκροατής, οἷον ὅτι Δωριεὺς στεφανίτην ἀγῶνα νενίκηκεν, ἱκανὸν εἰπεῖν ὅτι Ὀλύμπια γὰρ νενίκηκεν, τὸ δ' ὅτι στεφανίτης τὰ Ὀλύμπια, οὐδὲ δεῖ προσθεῖναι· γιγνώσκουσι γὰρ πάντες.* The general idea is closely parallel to our passage of the *Poetics*, and the expression of it is similar, even the word *οὐδέ* (where the bare *οὐ* might have been expected) in the duplicated phrase *οὐδὲ δεῖ λέγειν, οὐδὲ δεῖ προσθεῖναι.* One difficulty still remains. The subject to *εἶναι ἢ γενέσθαι* is omitted. To supply it in thought is not, perhaps, impossible, but it is exceedingly harsh, and I have accordingly in this edition accepted Professor Tucker's conjecture, *ἀνάγκη <κἀκεῖνο> εἶναι ἢ γενέσθαι.*

The two conjectures of my own above mentioned are based on or corroborated by the Arabic. I ought to add, that in the Text and Critical Notes generally I have made a freer use than before of the Arabic version (concerning which see p. 4). But it must be remembered that only detached passages, literally rendered into Latin in Professor Margoliouth's *Analecta Orientalia* (D. Nutt, 1887), are as yet accessible to those like myself who are not Arabic scholars; and that even if the whole were before us in a literal translation, it could not safely be used by any one unfamiliar with Syriac and Arabic save with the utmost caution and subject to the advice of experts. Of the precise value of this version for the criticism of the text, no final estimate can yet be made. But it seems clear that in several passages it carries us back to a Greek original earlier than any of our existing MSS. Two striking instances may here be noted:—

(1) i. 6–7. 1447 a 29 ff., where the Arabic confirms Ueberweg's excision of ἐποποιία and the insertion of ἀνώνυμος before τυγχάνουσα, according to the brilliant conjecture of Bernays (see Margoliouth, *Analecta Orientalia*, p. 47).

(2) xxi. 1. 1457 a 36, where for μεγαλιωτῶν of the MSS. Diels has, by the aid of the Arabic, restored the word Μασσαλιωτῶν, and added a most ingenious and convincing explanation of Ἑρμοκαϊ-

κόξανθος (see Critical Notes). This emendation is introduced for the first time into the present edition. Professor Margoliouth tells me that Diels' restoration of *ἐπευξάμενος* in this passage is confirmed by the fact that the same word is employed in the Arabic of Aristotle's *Rhetoric* to render *εὔχεσθαι*.

Another result of great importance has been established. In some fifty instances where the Arabic points to a Greek original diverging from the text of A^c, it confirms the reading found in one or other of the 'apographa,' or conjectures made either at the time of the Renaissance or in a more recent period. It would be too long to enumerate the passages here; they will be found noted as they occur. In most of these examples the reading attested by the Arabic commands our undoubting assent. It is, therefore, no longer possible to concede to A^c the unique authority claimed for it by Vahlen.

I have consulted by the side of Professor Margoliouth's book various criticisms of it, e.g. by Susemihl in *Berl. Phil. Wochenschr.* 1891, p. 1546, and by Diels in *Sitzungsber. der Berl. Akad.* 1888, p. 49. But I have also enjoyed the special benefit of private communication with Professor Margoliouth himself upon a number of difficulties not dealt with in his *Analecta Orientalia.* He has most generously put his learning at my disposal,

and furnished me, where it was possible to do so, with a literal translation. In some instances the Arabic is itself obscure and throws no light on the difficulty; frequently, however, I have been enabled to indicate in the notes whether the existing text is supported by the Arabic or not.

In the following passages I have in this edition adopted emendations which are suggested or confirmed by the Arabic, but which did not find a place in the first edition:—

ii. 3. 1448 a 15, ὥσπερ οἱ τοὺς[1]

vi. 7. 1450 a 17, <ὁ δὲ βίος>, omitting καὶ εὐδαιμονίας καὶ ἡ εὐδαιμονία of the MSS.

xi. 6. 1452 b 10, [τούτων δὲ . . . εἴρηται]

xviii. 6. 1456 a 24, <καὶ> εἰκὸς[2]

xx. 5. 1456 b 35, <οὐκ> ἄνευ[2]

xxi. 1. 1457 a 34, [καὶ ἀσήμου]. The literal translation of the Arabic is 'and of this some is compounded of significant and insignificant, only not in so far as it is significant in the noun'

xxi. 1. 1457 a 36, Μασσαλιωτῶν (see above, p. ix.)

xxv. 17. 1461 b 12, <καὶ ἴσως ἀδύνατον>

I hesitate to add to this list of corroborated conjectures that of Dacier, now admitted into the text of xxiii. 1. 1459 a 21, καὶ μὴ ὁμοίας ἱστορίαις τὰς συνθέσεις, for καὶ μὴ ὁμοίας ἱστορίας τὰς συνήθεις

[1] In ed. 3 I simply give the MSS. reading in the text, ὥσπερ †γᾶς†.

[2] In ed. 3 the words here added are omitted in the text.

of the MSS. The Arabic, as I learn from Professor Margoliouth, is literally 'and in so far as he does not introduce (or, there do not enter) into these compositions stories which resemble.' This version appears to deviate both from our text and from Dacier's conjecture. There is nothing here to correspond to *συνήθεις* of the MSS.; on the other hand, though *συνθέσεις* may in some form have appeared in the Greek original, it is not easy to reconstruct the text which the translation implies. Another conjecture, communicated privately to me by Mr. T. M'Vey, well deserves mention. It involves the simpler change of *ὁμοίας* to *οἵας*. The sense then is, 'and must not be like the ordinary histories'; the demonstr. *τοιούτους* being sunk in *οἵας*, so that *οἷαι ἱστορίαι αἱ συνήθεις* becomes by attraction, *οἵας ἱστορίας τὰς συνήθεις*.

I subjoin a few other notes derived from correspondence with Professor Margoliouth:—

(*a*) Passages where the Arabic confirms the reading of the MSS. as against proposed emendation:—

iv. 14. 1449 a 27, *ἐκβαίνοντες τῆς λεκτικῆς ἁρμονίας*: Arabic, 'when we depart from dialectic composition.' (The meaning, however, is obviously misunderstood.)

vi. 18. 1450 b 13, *τῶν μὲν λόγων*: Arabic, 'of the speech.' The *μέν* is not represented, but, owing to the Syriac form of that particle being identical with the Syriac for the preposition 'of,' it was

likely to be omitted here by the translator or copyist.

xviii. 1. 1455 b 25. The Arabic agrees with the MSS. as to the position of πολλάκις, 'as for things which are from without and certain things from within sometimes.'

xviii. 5. 1456 a 19, καὶ ἐν τοῖς ἁπλοῖς πράγμασι: Arabic, 'and in the simple matters.'

xix. 2. 1456 a 38, τὰ πάθη παρασκευάζειν: Arabic, 'to prepare the sufferings.'

More doubtful is xvii. 2. 1455 a 30, ἀπὸ τῆς αὐτῆς φύσεως: Arabic, 'in one and the same nature.' The Arabic mode of translation is not decisive as between the MSS. reading and the conjecture ἀπ' αὐτῆς τῆς φύσεως, but rather favours the former.

(*b*) Passages where the conjectural omission of words is apparently supported by the Arabic:—

ix. 9. 1451 b 31, οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι: Arabic, 'there is nothing to prevent the condition of some things being therein like those which are supposed to be.' But we can hardly say with certainty which of the two phrases the Arabic represents.

xvi. 4. 1454 b 31, οἷον Ὀρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης: Arabic, 'as in that which is called Iphigenia, and that is whereby Iphigenia argued that it was Orestes.' This seems to point to the omission of the first Ὀρέστης.[1]

[1] Vahlen (*Hermeneutische Bemerkungen zu Aristoteles' Poetik* ii. 1898, pp. 3–4) maintains that the inference drawn from the Arabic is doubtful, and he adds strong objections on other grounds to Diels' excision of the first Ὀρέστης.

In neither of these passages, however, have I altered the MSS. reading.

(*c*) Passages on which the Arabic throws no light:—

i. 9. 1447 b 22. The only point of interest that emerges is that in the Arabic rendering ('of all the metres we ought to call him poet') there is no trace of καί, which is found alike in A^c and the 'apographa.'

x. 3. 1452 a 20. The words γίγνεσθαι ταῦτα are simply omitted in the Arabic.

xxv. 18. 1461 b 18, ὥστε καὶ αὐτὸν MSS. The line containing these words is not represented in the Arabic.

xxv. 19. 1461 b 19, ὅταν μὴ ἀνάγκης οὔσης μηδὲν . . . The words in the Arabic are partly obliterated, partly corrupt.

In conclusion, I desire to acknowledge my obligations to friends, such as Mr. B. Bosanquet (whose *History of Aesthetic* ought to be in the hands of all students of the subject), Dr. A. W. Verrall, Mr. W. J. Courthope, Mr. A. O. Prickard, and Rev. Dr. Lock, who have written me notes on particular points, and to many reviewers by whose criticism I have profited. In a special sense I am indebted to Professor Susemihl for his review of my first edition in the *Berl. Phil. Wochenschr.*, 28th September, 1895, as well as for the instruction derived from his numerous articles on the *Poetics*, extending over many years in Bursian's *Jahresbericht* and else-

where. Among other reviewers to whom I feel grateful, I would mention Mr. Herbert Richards in the *Classical Review*, May 1895; Mr. R. P. Hardie in *Mind*, vol. iv. No. 15; and the authors of the unsigned articles in the *Saturday Review*, 2nd March 1895, and the *Oxford Magazine*, 12th June 1895.

To Messrs. R. & R. Clark's Reader I would once again express no merely formal thanks.

EDINBURGH, *November* 1897.

PREFACE TO THE THIRD EDITION

In the revision of the Text and the Critical Notes I have had the advantage of consulting two new editions, based on very different principles, those of Professor Bywater and Professor Tucker, from both of which I have derived assistance. In Professor Bywater's edition I have noted the following passages in which manuscript authority (Parisinus 2038) is cited for readings which hitherto have been given as conjectural:—i. 4. 1447 a 21; xi. 5. 1452 b 3 and 4; xv. 1. 1454 a 19; xviii. 1. 1455 b 32; xxii. 7. 1458 b 20 and 29; xxiv. 8. 1460 a 13; xxv. 4. 1460 b 19; xxv. 16. 1461 b 3 and 17. 1461 b 13; xxvi. 3. 1462 a 5; xxvi. 6. 1462 b 6. I am also indebted to Professor Bywater's text for several improvements in punctuation. Most of his important emendations had appeared before the publication of my earlier editions, and had already found a place in the text or in the notes.

I now append the chief passages in which the

text of this edition differs from that of the last:—

vii. 6. 1451 a 9. Here I keep the reading of the MSS., ὥσπερ ποτὲ καὶ ἄλλοτέ φασιν. Schmidt's correction εἰώθασιν for φασίν seemed at first sight to be confirmed by the Arabic, but, as Vahlen argues (*Hermeneutische Bemerkungen zu Aristoteles' Poetik*, 1897), this is doubtful, and —a more fundamental objection—the question arises whether the correction can, after all, convey the sense intended. Can the words as emended refer to a known practice in *present* time, 'as is the custom on certain other occasions also,' i.e. in certain other contests, the ἀγῶνες of the law-courts being thus suggested? As to this I have always had misgivings. Further observation has convinced me that ποτὲ καὶ ἄλλοτε can only mean 'at some other time also,' in an indefinite past or future. With φασίν (sc. ἀγωνίσασθαι) the reference must be to the past. This lands us in a serious difficulty, for the use of the κλεψύδρα in regulating dramatic representations is otherwise unheard of. Still it is conceivable that a report of some such old local custom had reached the ears of Aristotle, and that he introduces it in a parenthesis with the φασίν of mere hearsay.

ix. 7. 1451 b 21. I accept Welcker's Ἀνθεῖ for ἄνθει. Professor Bywater is, I think, the first editor who has admitted this conjecture into the text.

xvii. 5. 1455 b 22. I restore the MSS. reading ἀναγνωρίσας τινάς, which has been given up by almost all editors, even the most conservative. Hitherto a parallel was wanting for the required

meaning, 'having made certain persons acquainted with him,' 'having caused them to recognise him.' But Vahlen (*Herm. Bemerk.* 1898) has, if I am not mistaken, established beyond question this rare and idiomatic use of the verb by a reference to Diodorus Siculus iv. 59. 6, and by the corresponding use of *γνωρίζω* in Plut. *Vit. Thes.* ch. xii.

xix. 3. 1456 b 8. For *ἡδέα* of the MSS. I now read *ἡ διάνοια*. (Previously I had accepted Tyrwhitt's correction *ἤδη ἃ δεῖ*.) This conjecture was first made by Spengel, and strong arguments in its favour have recently been urged by V. Wróbel in a pamphlet in which this passage is discussed (Leopoli, 1900).

xxv. 6. 1458 b 12. For *μέτρον* I now read *μέτριον* with Spengel. (So also Bywater.) Is it possible that in xxvi. 6. 1462 b 7 we should similarly read *τῷ τοῦ μετρίου* (*μέτρου* codd.) *μήκει*, 'a fair standard of length'?

In xiv. 8–9. 1454 a 2–4 a much vexed question is, I am disposed to think, cleared up by a simple alteration proposed by Neidhardt, who in a 2 reads *κράτιστον* for *δεύτερον*, and in a 4 *δεύτερον* for *κράτιστον*. This change, however, I have not introduced into the text.

The Arabic version once more throws interesting light on a disputed reading. In xvii. 2 *ἐκστατικοί* instead of *ἐξεταστικοί* is a conjecture supported by one manuscript. In confirmation of this reading, which has always seemed to me correct, I extract the following note by Professor Margoliouth (*Class.*

Rev. 1901, vol. xv. 54):—'Professor Butcher . . . informed me that a continental scholar had asserted that the Arabic read ἐκστατικοί for ἐξεταστικοί in this passage. I had been unable to satisfy myself about the Arabic word intended by the writer of the Paris MS., and therefore could not confirm this; but I must regret my want of perspicacity, for I have now no doubt that the word intended is *'ajabiyyīna*, which is vulgar Arabic for "buffoons," literally "men of wonder." The Syriac translated by this word will almost certainly have been *mathh'rānē*, a literal translation of ἐκστατικοί, which the Syriac translator probably thought meant "men who produce ecstasies." The verb ἐξίστασθαι is not unfrequently rendered by the Syriac verb whence this word is derived.'

In a few other passages the Critical Notes or Translation contain new matter; e.g. ix. 8. 1451 b 23; xvi. 7. 1455 a 14; xxiv. 10. 1460 b 1; xxvi. 6. 1462 b 7.

I cannot in concluding omit a word of cordial thanks to Messrs. R. & R. Clark's accomplished Reader.

EDINBURGH, *October* 1902.

PREFACE TO THE FOURTH EDITION

THIS edition differs but little from the last, the only two changes of any importance being in the interpretation of ζῷον (ch. vii. 4–5, xxiii. 1), see *Aristotle's Theory of Poetry and Fine Art*, ed. 4, p. 188, and of περιπέτεια, ib. pp. 329–331. On particular points, including bibliographical matter, I have received kind assistance from Dr. J. E. Sandys. I desire also to express once more my obligations to Messrs. R. & R. Clark's Reader.

LONDON, *January* 1907.

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Valla (G.), Latin translation. Venice, 1498.

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ARISTOTLE'S POETICS

ANALYSIS OF CONTENTS

I. 'Imitation' (μίμησις) the common principle of the Arts of Poetry, Music, Dancing, Painting, and Sculpture. These Arts distinguished according to the Medium or material Vehicle, the Objects, and the Manner of Imitation. The Medium of Imitation is Rhythm, Language, and 'Harmony' (or Melody), taken singly or combined.

II. The Objects of Imitation.

Higher or lower types are represented in all the Imitative Arts. In Poetry this is the basis of the distinction between Tragedy and Comedy.

III. The Manner of Imitation.

Poetry may be in form either dramatic narrative, pure narrative (including lyric poetry), or pure drama. A digression follows on the name and original home of the Drama.

IV. The Origin and Development of Poetry.

Psychologically, Poetry may be traced to two causes, the instinct of Imitation, and the instinct of 'Harmony' and Rhythm.

Historically viewed, Poetry diverged early in two directions: traces of this twofold tendency are found in the Homeric poems: Tragedy and Comedy exhibit the distinction in a developed form.

The successive steps in the history of Tragedy are enumerated.

V. Definition of the Ludicrous (τὸ γελοῖον), and a brief sketch of the rise of Comedy. Points of comparison between Epic Poetry and Tragedy. (The chapter is fragmentary.)

VI. Definition of Tragedy. Six elements in Tragedy: three external,—namely, Spectacular Presentment (ὁ τῆς ὄψεως κόσμος or ὄψις), Lyrical Song (μελοποιία), Diction (λέξις); three internal,—namely, Plot (μῦθος), Character (ἦθος), and Thought (διάνοια). Plot, or the representation of the action, is of primary importance; Character and Thought come next in order.

VII. The Plot must be a Whole, complete in itself, and of adequate magnitude.

VIII. The Plot must be a Unity. Unity of Plot consists not in Unity of Hero, but in Unity of Action.

The parts must be organically connected.

IX. (Plot continued.) Dramatic Unity can be attained only by the observance of Poetic as distinct from Historic Truth; for Poetry is an expression of the Universal, History of the Particular. The rule of probable or necessary sequence as applied to the incidents. Certain plots condemned for want of Unity.

The best Tragic effects depend on the combination of the Inevitable and the Unexpected.

X. (Plot continued.) Definitions of Simple (ἁπλοῖ) and Complex (πεπλεγμένοι) Plots.

XI. (Plot continued.) Reversal of the Situation (περιπέτεια), Recognition (ἀναγνώρισις), and Tragic or disastrous Incident (πάθος) defined and explained.

XII. The 'quantitative parts' (μέρη κατὰ τὸ ποσόν) of Tragedy defined:—Prologue, Episode, etc. (Probably an interpolation.)

XIII. (Plot continued.) What constitutes Tragic Action. The change of fortune and the character of the hero as requisite to an ideal Tragedy. The unhappy ending more truly tragic than the 'poetic justice' which is in favour with a popular audience, and belongs rather to Comedy.

XIV. (Plot continued.) The tragic emotions of pity and fear should spring out of the Plot itself. To produce them by Scenery or Spectacular effect is entirely against the spirit of Tragedy. Examples of Tragic Incidents designed to heighten the emotional effect.

XV. The element of Character (as the manifestation of moral purpose) in Tragedy. Requisites of ethical portraiture. The rule of necessity or probability applicable to Character as to Plot. The 'Deus ex Machina' (a passage out of place here). How Character is idealised.

XVI. (Plot continued.) Recognition: its various kinds, with examples.

XVII. Practical rules for the Tragic Poet:

(1) To place the scene before his eyes, and to act the

parts himself in order to enter into vivid sympathy with the *dramatis personae*.

(2) To sketch the bare outline of the action before proceeding to fill in the episodes.

The Episodes of Tragedy are here incidentally contrasted with those of Epic Poetry.

XVIII. Further rules for the Tragic Poet:

(1) To be careful about the Complication (δέσις) and *Dénouement* (λύσις) of the Plot, especially the *Dénouement*.

(2) To unite, if possible, varied forms of poetic excellence.

(3) Not to overcharge a Tragedy with details appropriate to Epic Poetry.

(4) To make the Choral Odes—like the Dialogue—an organic part of the whole.

XIX. Thought (διάνοια), or the intellectual element, and Diction in Tragedy.

Thought is revealed in the dramatic speeches composed according to the rules of Rhetoric.

Diction falls largely within the domain of the Art of Delivery, rather than of Poetry.

XX. Diction, or Language in general. An analysis of the parts of speech, and other grammatical details. (Probably interpolated.)

XXI. Poetic Diction. The words and modes of speech admissible in Poetry: including Metaphor, in particular.

A passage—probably interpolated—on the Gender of Nouns.

XXII. (Poetic Diction continued.) How Poetry combines elevation of language with perspicuity.

XXIII. Epic Poetry. It agrees with Tragedy in Unity of Action: herein contrasted with History.

XXIV. (Epic Poetry continued.) Further points of agreement with Tragedy. The points of difference are enumerated and illustrated,—namely, (1) the length of the poem; (2) the metre; (3) the art of imparting a plausible air to incredible fiction.

XXV. Critical Objections brought against Poetry, and the principles on which they are to be answered. In particular, an elucidation of the meaning of Poetic Truth, and its difference from common reality.

XXVI. A general estimate of the comparative worth of Epic Poetry and Tragedy. The alleged defects of Tragedy are not essential to it. Its positive merits entitle it to the higher rank of the two.

ABBREVIATIONS IN THE CRITICAL NOTES

A^c =	the Parisian manuscript (1741) of the 11th century: generally, but perhaps too confidently, supposed to be the archetype from which all other extant MSS. directly or indirectly are derived.
apogr. =	one or more of the MSS. other than A^c.
Arabs =	the Arabic version of the *Poetics* (Paris 882 A), of the middle of the 10th century, a version independent of our extant MSS. It is not directly taken from the Greek, but is a translation of a Syriac version of the *Poetics* by an unknown author, now lost. (The quotations in the critical notes are from the literal Latin translation of the Arabic, as given in Margoliouth's *Analecta Orientalia*.)
Σ =	the Greek manuscript, far older than A^c and no longer extant, which was used by the Syriac translator. (This symbol already employed by Susemihl I have taken for the sake of brevity.) It must be remembered, therefore, that the readings ascribed to Σ are those which we *infer* to have existed in the Greek exemplar, from which the Syriac translation was made.
Ald. =	the Aldine edition of *Rhetores Graeci*, published in 1508.
Vahlen =	Vahlen's text of the *Poetics* Ed. 3.
Vahlen coni. =	a conjecture of Vahlen, not admitted by him into the text.
[ ] =	words with manuscript authority (including A^c), which should be deleted from the text.
< > =	a conjectural supplement to the text.
* * =	a lacuna in the text.
† =	words which are corrupt and have not been satisfactorily restored.

ΑΡΙΣΤΟΤΕΛΟΥΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

I

1447 a Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς ἥν τινα δύναμιν ἕκαστον ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μύθους εἰ μέλλει καλῶς ἕξειν ἡ ποίησις, ἔτι δὲ ἐκ πόσων καὶ ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων ὅσα τῆς αὐτῆς ἐστι μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν πρώτων. ἐποποιία δὴ καὶ ἡ τῆς τραγῳδίας 2 ποίησις ἔτι δὲ κωμῳδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς αὐλητικῆς ἡ πλείστη καὶ κιθαριστικῆς πᾶσαι τυγχάνουσιν οὖσαι μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων τρισίν, 3 ἢ γὰρ τῷ ἐν ἑτέροις μιμεῖσθαι ἢ τῷ ἕτερα ἢ τῷ ἑτέρως καὶ μὴ τὸν αὐτὸν τρόπον. ὥσπερ γὰρ καὶ χρώμασι 4 καὶ σχήμασι πολλὰ μιμοῦνταί τινες ἀπεικάζοντες (οἱ μὲν διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἕτεροι δὲ διὰ τῆς φωνῆς, οὕτω κἀν ταῖς εἰρημέναις τέχναις· ἅπασαι μὲν ποιοῦνται τὴν μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δ' ἢ χωρὶς ἢ μεμιγμένοις· οἷον ἁρμονίᾳ μὲν καὶ ῥυθμῷ χρώ-

12. λέγωμεν apogr.: λέγομεν A^c: (habuit iam Σ var. lect., 'et dicamus et dicimus' Arabs) 17. ἐν Forchhammer ('imitatur rebus diversis' Arabs): γένει A^c 20. τῆς φωνῆς codd. ('per sonos' Arabs): τῆς φύσεως Maggi: αὐτῆς τῆς φύσεως Spengel 21. κἀν Parisinus 2038, Ald.: καὶ ἐν apogr. alia: καὶ A^c

ARISTOTLE'S POETICS

I I propose to treat of Poetry in itself and of its various
1447 a kinds, noting the essential quality of each; to inquire into the structure of the plot as requisite to a good poem; into the number and nature of the parts of which a poem is composed; and similarly into whatever else falls within the same inquiry. Following, then, the order of nature, let us begin with the principles which come first.

Epic poetry and Tragedy, Comedy also and Dithyrambic 2
poetry, and the music of the flute and of the lyre in most of their forms, are all in their general conception
modes of imitation. They differ, however, from one 3
another in three respects,—the medium, the objects, the manner or mode of imitation, being in each case distinct.

For as there are persons who, by conscious art or 4
mere habit, imitate and represent various objects through the medium of colour and form, or again by the voice; so in the arts above mentioned, taken as a whole, the imitation is produced by rhythm, language, or 'harmony,' either singly or combined.

μεναι μόνον ἥ τε αὐλητικὴ καὶ ἡ κιθαριστική κἂν εἴ τινες
ἕτεραι τυγχάνουσιν οὖσαι τοιαῦται τὴν δύναμιν, οἷον ἡ τῶν
συρίγγων· αὐτῷ δὲ τῷ ῥυθμῷ [μιμοῦνται] χωρὶς ἁρμονίας 5
ἡ τῶν ὀρχηστῶν, καὶ γὰρ οὗτοι διὰ τῶν σχηματιζομένων
ῥυθμῶν μιμοῦνται καὶ ἤθη καὶ πάθη καὶ πράξεις· ἡ δὲ 6
[ἐποποιία] μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις καὶ τού-
1447 b τοις εἴτε μιγνῦσα μετ' ἀλλήλων εἴθ' ἑνί τινι γένει χρωμένη
τῶν μέτρων, <ἀνώνυμος> τυγχάνει οὖσα μέχρι τοῦ νῦν· οὐδὲν 7
γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώφρονος καὶ Ξενάρχου
μίμους καὶ τοὺς Σωκρατικοὺς λόγους, οὐδὲ εἴ τις διὰ τριμέ-
τρων ἢ ἐλεγείων ἢ τῶν ἄλλων τινῶν τῶν τοιούτων ποιοῖτο τὴν
μίμησιν· πλὴν οἱ ἄνθρωποί γε συνάπτοντες τῷ μέτρῳ τὸ
ποιεῖν ἐλεγειοποιούς, τοὺς δὲ ἐποποιοὺς ὀνομάζουσιν, οὐχ ὡς
κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ μέτρον προσ-
αγορεύοντες. καὶ γὰρ ἂν ἰατρικὸν ἢ φυσικόν τι διὰ τῶν 8
μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν· οὐδὲν δὲ κοινόν
ἐστιν Ὁμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον· διὸ τὸν μὲν
ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον ἢ ποιη-
τήν. ὁμοίως δὲ κἂν εἴ τις ἅπαντα τὰ μέτρα μιγνύων 9
ποιοῖτο τὴν μίμησιν καθάπερ Χαιρήμων ἐποίησε Κένταυ-
ρον μικτὴν ῥαψῳδίαν ἐξ ἁπάντων τῶν μέτρων, καὶ τοῦτον

25. τυγχάνουσιν apogr.: τυγχάνωσιν A^c τοιαῦται add. apogr. ('aliae artes similes vi' Arabs): om. A^c 26. τῷ αὐτῷ δὲ Σ male (Margoliouth) μιμοῦνται del. Spengel (confirm. Arabs) 27. ἡ apogr. ('ars instrumenti saltationis' Arabs): οἱ A^c: οἱ <χαριέστεροι> Gomperz: οἱ <χαριέντες> Zeller: αἱ Reiz ὀρχηστρῶν Σ male (Margoliouth) 29. ἐποποιία secl. Ueberweg: om. Σ ψιλοῖς ἢ τοῖς] ἢ τοῖς ψιλοῖς sive ἢ ψιλοῖς τοῖς coni. Vahlen 1447 b 9. ἀνώνυμος add. Bernays (confirmante Arabe 'quae sine nomine est adhuc') τυγχάνει οὖσα Suckow: τυγχάνουσα A^c 15. κατὰ τὴν Guelferbytanus: τὴν κατὰ A^c κοινὴ A^c 16. φυσικὸν Heinsius ('re physica' Arabs: confirm. Averroes): μουσικὸν codd. 22. μικτὴν om. Σ μικτὴν ῥαψῳδίαν del. Tyrwhitt καὶ τοῦτον apogr.: καὶ A^c (om. Σ): καίτοι Rassow: οὐκ ἤδη καὶ Ald. verba 20–22 ὁμοίως δὲ . . . τῶν μέτρων post 12 τοιούτων transtulit Susemihl, commate post τοιούτων posito, deletis 12 ποιοῖτο τὴν μίμησιν et 22 καὶ ποιητήν: sic efficitur ut

Thus in the music of the flute and of the lyre,
'harmony' and rhythm alone are employed; also in
other arts, such as that of the shepherd's pipe, which
are essentially similar to these. In dancing, rhythm 5
alone is used without 'harmony'; for even dancing
imitates character, emotion, and action, by rhythmical
movement.

There is another art which imitates by means of 6
language alone, and that either in prose or verse—which
1447 b verse, again, may either combine different metres or con-
sist of but one kind—but this has hitherto been without
a name. For there is no common term we could apply to 7
the mimes of Sophron and Xenarchus and the Socratic
dialogues on the one hand; and, on the other, to
poetic imitations in iambic, elegiac, or any similar
metre. People do, indeed, add the word 'maker' or
'poet' to the name of the metre, and speak of elegiac
poets, or epic (that is, hexameter) poets, as if it were not
the imitation that makes the poet, but the verse that
entitles them all indiscriminately to the name. Even 8
when a treatise on medicine or natural science is brought
out in verse, the name of poet is by custom given to the
author; and yet Homer and Empedocles have nothing in
common but the metre, so that it would be right to
call the one poet, the other physicist rather than poet.
On the same principle, even if a writer in his poetic 9
imitation were to combine all metres, as Chaeremon did
in his Centaur, which is a medley composed of metres

ποιητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω
τοῦτον τὸν τρόπον· εἰσὶ δέ τινες αἳ πᾶσι χρῶνται τοῖς εἰρη- 10
μένοις, λέγω δὲ οἷον ῥυθμῷ καὶ μέλει καὶ μέτρῳ, ὥσπερ
ἥ τε τῶν διθυραμβικῶν ποίησις καὶ ἡ τῶν νόμων καὶ ἥ
τε τραγῳδία καὶ ἡ κωμῳδία· διαφέρουσι δὲ ὅτι αἱ μὲν
ἅμα πᾶσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς
διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν.

II Ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ
1448 a τούτους ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἤθη σχεδὸν
ἀεὶ τούτοις ἀκολουθεῖ μόνοις, κακίᾳ γὰρ καὶ ἀρετῇ τὰ ἤθη
διαφέρουσι πάντες), ἤτοι βελτίονας ἢ καθ' ἡμᾶς ἢ χείρονας
ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς· Πολύγνωτος μὲν γὰρ
κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοίους εἴκαζεν·
δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἑκάστη μιμήσεων ἕξει 2
ταύτας τὰς διαφορὰς καὶ ἔσται ἑτέρα τῷ ἕτερα μιμεῖσθαι
(τοῦτον τὸν τρόπον.) καὶ γὰρ ἐν ὀρχήσει καὶ αὐλήσει καὶ 3
κιθαρίσει ἔστι γενέσθαι ταύτας τὰς ἀνομοιότητας· καὶ [τὸ]
περὶ τοὺς λόγους δὲ καὶ τὴν ψιλομετρίαν, οἷον Ὅμηρος
μὲν βελτίους, Κλεοφῶν δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος ὁ
τὰς παρῳδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δειλι-
άδα χείρους· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ 4
τοὺς νόμους, ὥσπερ †γᾶς† Κύκλωπας Τιμόθεος καὶ Φιλό-

verbis φυσιολόγον μᾶλλον ἢ ποιητὴν προσαγορευτέον concludatur locus 24. αἳ Ald. 1536: αἱ Riccardianus 16: οἱ A^c 26. διθυράμβων apogr. 28. πᾶσαι apogr. οὖν apogr.: οὐ A^c 29. οἷς Vettori: αἷς codd. **1448 a** 3. κακίᾳ . . . ἀρετῇ apogr. Σ: κακία . . . ἀρετὴ A^c 7. δὴ Morel 8. τῷ apogr.: τὸ A^c 10. τὸ om. Parisinus 2038: τῷ Bywater 12. ὁ ante τὰς add. Parisinus 2038 13. τραγῳδίας ut videtur Σ ('qui primus faciebat tragoediam' Arabs) Δειλιάδα A^c pr. m. (recte, ut in Iliadis parodia, Tyrrell: cf. Castelvetro): Δηλιάδα apogr. A^c corr. (η supr. ει m. rec.) 15. ὥσπερ γᾶς codd.: ὥσπερ <'Αργᾶς> Castelvetro: ὡς Πέρσας <καὶ> F. Medici: ὥσπερ γὰρ coni. Vahlen: ὥσπερ οὕτως fort. Σ ('sicut imitatur quis, sic Cyclopas etc.' Arabs): ὥσπερ οἱ τοὺς coni. Margoliouth
Κύκλωπας] κυκλωπᾶς A^c

of all kinds, we should bring him too under the general term poet. So much then for these distinctions.

There are, again, some arts which employ all the 10
means above mentioned,—namely, rhythm, tune, and metre. Such are Dithyrambic and Nomic poetry, and also Tragedy and Comedy; but between them the difference is, that in the first two cases these means are all employed in combination, in the latter, now one means is employed, now another.

Such, then, are the differences of the arts with respect to the medium of imitation.

II Since the objects of imitation are men in action, and
1448 a these men must be either of a higher or a lower type (for moral character mainly answers to these divisions, goodness and badness being the distinguishing marks of moral differences), it follows that we must represent men either as better than in real life, or as worse, or as they are. It is the same in painting. Polygnotus depicted men as nobler than they are, Pauson as less noble, Dionysius drew them true to life.

Now it is evident that each of the modes of imitation 2
above mentioned will exhibit these differences, and become a distinct kind in imitating objects that are thus distinct. Such diversities may be found even in dancing, 3
flute-playing, and lyre-playing. So again in language, whether prose or verse unaccompanied by music. Homer, for example, makes men better than they are; Cleophon as they are; Hegemon the Thasian, the inventor of parodies, and Nicochares, the author of the Deiliad, worse than they are. The same thing holds good of Dithyrambs 4
and Nomes; here too one may portray different types, as

ξενος [μιμήσαιτο ἄν τις]· ἐν τῇ αὐτῇ δὲ διαφορᾷ καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν· ἡ μὲν γὰρ χείρους ἡ δὲ βελτίους μιμεῖσθαι βούλεται τῶν νῦν.

III Ἔτι δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἕκαστα τούτων μιμήσαιτο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμεῖσθαι ἔστιν ὁτὲ μὲν ἀπαγγέλλοντα (ἢ ἕτερόν τι γιγνόμενον, ὥσπερ Ὅμηρος ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα), ἢ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας [τοὺς μιμουμένους]. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μίμησίς ἐστιν, 2
ὡς εἴπομεν κατ' ἀρχάς, ἐν οἷς τε καὶ ἃ καὶ ὥς. ὥστε τῇ μὲν ὁ αὐτὸς ἂν εἴη μιμητὴς Ὁμήρῳ Σοφοκλῆς, μιμοῦνται γὰρ ἄμφω σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ μιμοῦνται καὶ δρῶντας ἄμφω. ὅθεν καὶ δράματα καλεῖ- 3
σθαί τινες αὐτά φασιν, ὅτι μιμοῦνται δρῶντας. διὸ καὶ ἀντιποιοῦνται τῆς τε τραγῳδίας καὶ τῆς κωμῳδίας οἱ Δωριεῖς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρεῖς οἵ τε ἐνταῦθα ὡς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἐκεῖθεν γὰρ ἦν Ἐπίχαρμος ὁ ποιητὴς πολλῷ πρότερος ὢν Χιωνίδου καὶ Μάγνητος· καὶ τῆς τραγῳδίας ἔνιοι τῶν ἐν Πελοποννήσῳ) ποιούμενοι τὰ ὀνόματα σημεῖον· αὐτοὶ μὲν γὰρ κώμας τὰς περιοικίδας καλεῖν φασιν, Ἀθηναίους δὲ δήμους, ὡς κωμῳδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λε-

16. [μιμήσαιτο ἄν τις] secludendum coni. Vahlen τῇ αὐτῇ δὲ Vettori ('in eadem discrepantia' Arabs): ταύτῃ δὲ τῇ M. Casaubon: αὐτῇ δὲ τῇ codd. 18. τῶν νῦν om. ut videtur Σ 21. ὁτὲ μὲν . . . γιγνόμενον] <ἢ> ὁτὲ μὲν ἀπαγγέλλοντα <ὁτὲ δ'> ἕτερόν τι γιγνόμενον Zeller, recte, ut opinor: eodem fere pervenit Arabem secutus Margoliouth τι secl. Zeller, Spengel 22. τὸν secl. Bywater 23. πάντας] πάντα I. Casaubon τοὺς μιμουμένους seclusi (olim secl. Vahlen): tuetur Σ: [τοὺς] μιμούμενον Friedrichs, Schmidt 25. καὶ ἃ καὶ ὥς] ἀναγκαίως ut videtur Σ καὶ ἃ om. A^c: add. apogr. (confirm. Arabs) 32. δημοκρατείας A^c 34. Χιωνίδου Robortello (confirm. Arabs): χωνίδου A^c 35. fort. <δ'> ἔνιοι Bywater 36. αὐτοὶ Spengel: οὗτοι codd. Ἀθηναίους edit. Oxon. 1760 et Spengel: ἀθηναῖοι codd. (cf. **1460 b 35**), tuetur Wilamowitz

Timotheus and Philoxenus differed in representing their Cyclopes. The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life.

III There is still a third difference—the manner in which each of these objects may be imitated. For the medium being the same, and the objects the same, the poet may imitate by narration—in which case he can either take another personality as Homer does, or speak in his own person, unchanged—or he may present all his characters as living and moving before us.

These, then, as we said at the beginning, are the 2
three differences which distinguish artistic imitation,—the medium, the objects, and the manner. So that from one point of view, Sophocles is an imitator of the same kind as Homer—for both imitate higher types of character; from another point of view, of the same kind as Aristophanes—for both imitate persons acting and doing. Hence, some say, the name of 'drama' is given 3
to such poems, as representing action. For the same reason the Dorians claim the invention both of Tragedy and Comedy. The claim to Comedy is put forward by the Megarians,—not only by those of Greece proper, who allege that it originated under their democracy, but also by the Megarians of Sicily, for the poet Epicharmus, who is much earlier than Chionides and Magnes, belonged to that country. Tragedy too is claimed by certain Dorians of the Peloponnese. In each case they appeal to the evidence of language. The outlying villages, they say, are by them called *κῶμαι*, by the Athenians *δῆμοι*: and they assume that Comedians were so named not from *κωμάζειν*, 'to

χθέντας ἀλλὰ τῇ κατὰ κώμας πλάνῃ ἀτιμαζομένους ἐκ τοῦ
1448 b ἄστεως. καὶ τὸ ποιεῖν αὐτοὶ μὲν δρᾶν, Ἀθηναίους δὲ
πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν 4
καὶ πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.

IV Ἐοίκασι δὲ γεννῆσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαι δύο
τινὲς καὶ αὗται φυσικαί. τό τε γὰρ μιμεῖσθαι σύμφυτον 2
τοῖς ἀνθρώποις ἐκ παίδων ἐστί, καὶ τούτῳ διαφέρουσι
τῶν ἄλλων ζῴων ὅτι μιμητικώτατόν ἐστι καὶ τὰς μαθή-
σεις ποιεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαίρειν
τοῖς μιμήμασι πάντας. σημεῖον δὲ τούτου τὸ συμβαῖνον 3
ἐπὶ τῶν ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὁρῶμεν, τούτων τὰς
εἰκόνας τὰς μάλιστα ἠκριβωμένας χαίρομεν θεωροῦντες, οἷον
θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αἴτιον δὲ 4
καὶ τούτου, ὅτι μανθάνειν οὐ μόνον τοῖς φιλοσόφοις ἥδιστον
ἀλλὰ καὶ τοῖς ἄλλοις ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦ-
σιν αὐτοῦ. διὰ γὰρ τοῦτο χαίρουσι τὰς εἰκόνας ὁρῶντες, ὅτι 5
συμβαίνει θεωροῦντας μανθάνειν καὶ συλλογίζεσθαι τί ἕκα-
στον, οἷον ὅτι οὗτος ἐκεῖνος· ἐπεὶ ἐὰν μὴ τύχῃ προεωρακώς,
οὐχ ᾗ μίμημα ποιήσει τὴν ἡδονὴν ἀλλὰ διὰ τὴν ἀπερ-
γασίαν ἢ τὴν χροιὰν ἢ διὰ τοιαύτην τινὰ ἄλλην αἰτίαν.
κατὰ φύσιν δὴ ὄντος ἡμῖν τοῦ μιμεῖσθαι καὶ τῆς ἁρμονίας 6
καὶ τοῦ ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστι
φανερόν) ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μάλιστα κατὰ
μικρὸν προάγοντες ἐγέννησαν τὴν ποίησιν ἐκ τῶν αὐτοσχε-

1448 b 1. καὶ τὸ ποιεῖν . . . προσαγορεύειν om. Arabs 4. ὅλως om. Arabs 5. αὗται Parisinus 2038: αὐταὶ A^c 13. καὶ τούτου apogr. (confirm. Arabs): καὶ τοῦτο A^c: [καὶ τούτου] Zeller: καὶ [τούτου] Spengel: καὶ <λόγος> τούτου Bonitz 18. οὐχ ᾗ Hermann, et Σ, ut videtur: οὐχὶ codd. τὴν ἡδονὴν om. Arabs 20. δὴ coni. Vahlen: δὲ codd. 22. καὶ αὐτὰ] πρὸς αὐτὰ Ald.: <εἰς> αὐτὰ καὶ Gomperz: καὶ αὐτὰ post μάλιστα traiciendum esse coni. Susemihl

revel,' but because they wandered from village to village (*κατὰ κώμας*), being excluded contemptuously from the
1448 b city. They add also that the Dorian word for 'doing' is *δρᾶν*, and the Athenian, *πράττειν*.

This may suffice as to the number and nature of the 4
various modes of imitation.

IV Poetry in general seems to have sprung from two causes, each of them lying deep in our nature. First, the 2
instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures, and through imitation learns his earliest lessons; and no less universal is the pleasure felt in things imitated. We 3
have evidence of this in the facts of experience. Objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to 4
learn gives the liveliest pleasure, not only to philosophers but to men in general; whose capacity, however, of learning is more limited. Thus the reason why men 5
enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, 'Ah, that is he.' For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the colouring, or some such other cause.

Imitation, then, is one instinct of our nature. Next, 6
there is the instinct for 'harmony' and rhythm, metres being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their

διασματων. διεσπάσθη δὲ κατὰ τὰ οἰκεῖα ἤθη ἡ ποίησις· 7
οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμιμοῦντο πράξεις καὶ
τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων,
πρῶτον ψόγους ποιοῦντες, ὥσπερ ἅτεροι ὕμνους καὶ ἐγκώμια.
τῶν μὲν οὖν πρὸ Ὁμήρου οὐδενὸς ἔχομεν εἰπεῖν τοιοῦτον 8
ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ δὲ Ὁμήρου ἀρξαμένοις
ἔστιν, οἷον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς καὶ
τὸ ἁρμόττον [ἰαμβεῖον] ἦλθε μέτρον· διὸ καὶ ἰαμβεῖον κα-
λεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἰάμβιζον ἀλλήλους. καὶ 9
ἐγένοντο τῶν παλαιῶν οἱ μὲν ἡρωικῶν οἱ δὲ ἰάμβων ποιη-
ταί. ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητὴς Ὅμηρος
ἦν (μόνος γὰρ οὐχ ὅτι εὖ ἀλλ<ὰ> [ὅτι] καὶ μιμήσεις δραμα-
τικὰς ἐποίησεν), οὕτως καὶ τὰ τῆς κωμῳδίας σχήματα
πρῶτος ὑπέδειξεν, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματο-
ποιήσας· ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιὰς
καὶ ἡ Ὀδύσσεια πρὸς τὰς τραγῳδίας, οὕτω καὶ οὗτος πρὸς
τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ κω- 10
μῳδίας οἱ ἐφ' ἑκατέραν τὴν ποίησιν ὁρμῶντες κατὰ τὴν
οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἰάμβων κωμῳδοποιοὶ ἐγέ-
νοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγῳδοδιδάσκαλοι, διὰ τὸ
μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα ἐκείνων.
τὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρ' ἔχει ἤδη ἡ τραγῳδία τοῖς 11

27. ἅτεροι Spengel: ἕτεροι codd. 30. καὶ (post οἷς) Ald.: κατὰ A^c 31. ἰαμβίον (bis) A^c ἰαμβεῖον ante ἦλθε secl. Stahr 35. ἀλλὰ Bonitz (confirm. Arabs): ἀλλ' ὅτι codd.: ἀλλ' ἔτι Tucker δραματικὰς A^c et Σ: δραματικῶς apogr. 38. ὁ apogr.: τὸ A^c 1449 a 6. μείζονα apogr.: μεῖζον A^c 7. εἰ ἄρα ἔχει Parisinus 2038: παρέχει A^c: ἄρ' ἔχει Vahlen

special aptitudes, till their rude improvisations gave birth to Poetry.

Poetry now diverged in two directions, according to 7
the individual character of the writers. The graver spirits imitated noble actions, and the actions of good men. The more trivial sort imitated the actions of meaner persons, at first composing satires, as the former did hymns to the gods and the praises of
famous men. A poem of the satirical kind cannot 8
indeed be put down to any author earlier than Homer; though many such writers probably there were. But from Homer onward, instances can be cited,—his own Margites, for example, and other similar compositions. The appropriate metre was also here introduced; hence the measure is still called the iambic or lampooning measure, being that in which people lampooned one
another. Thus the older poets were distinguished as 9
writers of heroic or of lampooning verse.

As, in the serious style, Homer is pre-eminent among poets, for he alone combined dramatic form with excellence of imitation, so he too first laid down the main lines of Comedy, by dramatising the ludicrous instead of writing personal satire. His Margites bears
1449 a the same relation to Comedy that the Iliad and Odyssey
do to Tragedy. But when Tragedy and Comedy came 10
to light, the two classes of poets still followed their natural bent: the lampooners became writers of Comedy, and the Epic poets were succeeded by Tragedians, since the drama was a larger and higher form of art.

Whether Tragedy has as yet perfected its proper 11

εἴδεσιν ἱκανῶς ἢ οὔ, αὐτό τε καθ' αὑτὸ †κρίνεται ἢ ναὶ†
καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη <δ'> οὖν ἀπ' ἀρχῆς 12
αὐτοσχεδιαστική, καὶ αὐτὴ καὶ ἡ κωμῳδία, καὶ ἡ μὲν ἀπὸ
τῶν ἐξαρχόντων τὸν διθύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλ-
λικὰ ἃ ἔτι καὶ νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νο-
μιζόμενα, κατὰ μικρὸν ηὐξήθη προαγόντων ὅσον ἐγίγνετο
φανερὸν αὐτῆς, καὶ πολλὰς μεταβολὰς μεταβαλοῦσα ἡ
τραγῳδία ἐπαύσατο, ἐπεὶ ἔσχε τὴν αὑτῆς φύσιν. καὶ τό 13
τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύ-
λος ἤγαγε καὶ τὰ τοῦ χοροῦ ἠλάττωσε καὶ τὸν λόγον
πρωταγωνιστὴν παρεσκεύασεν, τρεῖς δὲ καὶ σκηνογραφίαν
Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέ- 14
ξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὀψὲ ἀπε-
σεμνύνθη, τό τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο·
τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν
καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης
αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὗρε· μάλιστα γὰρ λεκτι-
κὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν· σημεῖον δὲ τούτου·
πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς
ἀλλήλους, ἑξάμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λε-
κτικῆς ἁρμονίας. ἔτι δὲ ἐπεισοδίων πλήθη καὶ τὰ ἄλλ' 15

8. *κρίνεται ἢ ναί· καὶ* A^c: *ναί* secl. Bursian: *κρίνεται εἶναι καὶ* apogr.: *κρῖναι καὶ* Forchhammer: fort. *κρίνεται εἶναι ἢ καί*: *αὐτῷ τε κατ' αὐτὸ εἶναι κρεῖττον ἢ πρὸς θάτερα* Σ ut videtur (Margoliouth) 9. *γενομένη δ' οὖν* Riccardianus 46: *γενομένη οὖν* apogr.: *γενομένης οὖν* A^c 10. *αὐτοσχεδιαστικὴ* apogr.: *αὐτοσχεδιαστικῆς* A^c 11. *φαλλικὰ* apogr.: *φαϋλλικὰ* A^c: *φαυλικὰ* vel *φαῦλα* Σ 12. *διαμένει* apogr.: *διαμένειν* A^c 15. *αὑτῆς* Bekker: *ἑαυτῆς* apogr.: *αὐτῆς* A^c 19. *λέξεως*] *λέξεις* Σ ('orationes' Arabs): <*ἡ λέξις ἐκ*> *λέξεως* Christ. Omissum vocabulum collato Arabe id esse Margoliouth suspicatur cuius vice Graeculi *ὑψηγορία* usurpant 20. *σατυριακοῦ* A^c 21 et 25. *ἰαμβίον* A^c 26. *ἰαμβία* A^c 27. *ἑξάμετρα*] *τετράμετρα* Winstanley *εἰς λεκτικὴν ἁρμονίαν* Wecklein (cf. Rhet. iii. 8. 1408 b 32): codicum lect. tutatur Arabs verba 25 *σημεῖον*—28 *ἁρμονίας* suadente Usener secl. Susemihl 28. post *πλήθη* punctum del. Gomperz *ἄλλα ὡς* apogr. (confirm. Arabs): *ἄλλως* A^c: *ἄλλα οἷς* Hermann

types or not; and whether it is to be judged in itself, or in relation also to the audience,—this raises another question. Be that as it may, Tragedy—as also Comedy 12
—was at first mere improvisation. The one originated with the authors of the Dithyramb, the other with those of the phallic songs, which are still in use in many of our cities. Tragedy advanced by slow degrees; each new element that showed itself was in turn developed. Having passed through many changes, it found its natural form, and there it stopped.

Aeschylus first introduced a second actor; he dimin- 13
ished the importance of the Chorus, and assigned the leading part to the dialogue. Sophocles raised the number of actors to three, and added scene-painting. Moreover, 14
it was not till late that the short plot was discarded for one of greater compass, and the grotesque diction of the earlier satyric form for the stately manner of Tragedy. The iambic measure then replaced the trochaic tetrameter, which was originally employed when the poetry was of the satyric order, and had greater affinities with dancing. Once dialogue had come in, Nature herself discovered the appropriate measure. For the iambic is, of all measures, the most colloquial: we see it in the fact that conversational speech runs into iambic lines more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The additions to the number of 'episodes' 15
or acts, and the other accessories of which tradition

ὡς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν εἰρημένα· πολὺ γὰρ ἂν ἴσως ἔργον εἴη διεξιέναι καθ' ἕκαστον.

V Ἡ δὲ κωμῳδία ἐστὶν ὥσπερ εἴπομεν μίμησις φαυλοτέρων
μέν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ
ἐστι τὸ γελοῖον μόριον. τὸ γὰρ γελοῖόν ἐστιν ἁμάρτη-
μά τι καὶ αἶσχος ἀνώδυνον καὶ οὐ φθαρτικόν, οἷον εὐ-
θὺς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένον
ἄνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγῳδίας μεταβάσεις καὶ 2
δι' ὧν ἐγένοντο οὐ λελήθασιν, ἡ δὲ κωμῳδία διὰ τὸ μὴ
1449 b σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν· καὶ γὰρ χορὸν κωμῳδῶν
ὀψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ' ἐθελονταὶ ἦσαν. ἤδη δὲ
σχήματά τινα αὐτῆς ἐχούσης οἱ λεγόμενοι αὐτῆς ποιηταὶ
μνημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἢ προλόγους ἢ 3
πλήθη ὑποκριτῶν καὶ ὅσα τοιαῦτα, ἠγνόηται. τὸ δὲ μύ-
θους ποιεῖν [Ἐπίχαρμος καὶ Φόρμις] τὸ μὲν ἐξ ἀρχῆς
ἐκ Σικελίας ἦλθε, τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ἦρξεν
ἀφέμενος τῆς ἰαμβικῆς ἰδέας καθόλου ποιεῖν λόγους καὶ
μύθους. ἡ μὲν οὖν ἐποποιία τῇ τραγῳδίᾳ μέχρι μὲν τοῦ μετὰ 4
μέτρου [μεγάλου] μίμησις εἶναι σπουδαίων ἠκολούθησεν· τῷ
δὲ τὸ μέτρον ἁπλοῦν ἔχειν καὶ ἀπαγγελίαν εἶναι, ταύτῃ

29. περὶ μὲν οὖν τούτων τοσαῦτα add. Ald. ante ἔστω 32. ἀλλ' ᾗ τοῦ αἰσχροῦ Friedreich : ἀλλὰ <κατὰ τὸ γελοῖον,> τοῦ <δ'> αἰσχροῦ Christ : 'sed tantum res ridicula est de genere foedi quae est portio et ridicula Arabs, i.e. ἀλλὰ μόνον τὸ γελοῖόν ἐστι τοῦ αἰσχροῦ ὃ μόριόν ἐστι καὶ τὸ γελοῖον Σ, quod ex duabus lectionibus conflatum esse censet Susemihl (1) ἀλλὰ μόριον μόνον τὸ γελοῖόν ἐστι τοῦ αἰσχροῦ, (2) ἀλλὰ τοῦ αἰσχροῦ μόριόν ἐστι καὶ τὸ γελοῖον 33. γέλοιον (bis) A^c **1449 b** 3. οἱ λεγόμενοι] ὀλίγοι μὲν οἱ Castelvetro : ὀλίγοι μὲν [οἱ] Usener 4. προλόγους A^c : πρόλογον Christ : λόγους Hermann 6. Ἐπίχαρμος καὶ Φόρμις secl. Susemihl : <ἐκεῖθεν γὰρ πρώτην> Ἐπίχαρμος καὶ Φόρμις post ἦλθε Bywater, collato Themistio, Or. xxvii. p. 337 A, recte, ut opinor 8. εἰδέας A^c 9–10. μέχρι μὲν τοῦ μετὰ μέτρου Thurot (cf. Arab.) : μέχρι μόνου μέτρου μεγάλου codd. : μέχρι μὲν τοῦ μέτρῳ <ἐν μήκει> μεγάλῳ coni. Susemihl : μέχρι μὲν τοῦ μέτρῳ Tyrwhitt : μέχρι μόνου <τοῦ διὰ λόγου ἐμ>μέτρου μεγάλου Ueberweg 10. μεγάλου codd. : secl. Bursian : μετὰ λόγου Ald. et, ut videtur, Σ τῷ Ald. : τὸ A^c 11. ταύτῃ A^c

tells, must be taken as already described; for to discuss them in detail would, doubtless, be a large undertaking.

V Comedy is, as we have said, an imitation of characters of a lower type,—not, however, in the full sense of the word bad, the Ludicrous being merely a subdivision of the ugly. It consists in some defect or ugliness which is not painful or destructive. To take an obvious example, the comic mask is ugly and distorted, but does not imply pain.

The successive changes through which Tragedy passed, 2
and the authors of these changes, are well known, whereas Comedy has had no history, because it was not at first
1449 b treated seriously. It was late before the Archon granted a comic chorus to a poet; the performers were till then voluntary. Comedy had already taken definite shape when comic poets, distinctively so called, are heard of.
Who furnished it with masks, or prologues, or increased 3
the number of actors,—these and other similar details remain unknown. As for the plot, it came originally from Sicily; but of Athenian writers Crates was the first who, abandoning the 'iambic' or lampooning form, generalised his themes and plots.

Epic poetry agrees with Tragedy in so far as it is an 4
imitation in verse of characters of a higher type. They differ, in that Epic poetry admits but one kind of metre, and is narrative in form. They differ, again,

διαφέρουσιν· ἔτι δὲ τῷ μήκει, <ἐπεὶ> ἡ μὲν ὅτι μάλιστα
πειρᾶται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ μικρὸν ἐξαλλάττειν,
ἡ δὲ ἐποποιία ἀόριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει· καίτοι
τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις τοῦτο ἐποίουν καὶ ἐν
τοῖς ἔπεσιν. μέρη δ' ἐστὶ τὰ μὲν ταὐτά, τὰ δὲ ἴδια τῆς 5
τραγῳδίας· διόπερ ὅστις περὶ τραγῳδίας οἶδε σπουδαίας
καὶ φαύλης, οἶδε καὶ περὶ ἐπῶν· ἃ μὲν γὰρ ἐποποιία
ἔχει, ὑπάρχει τῇ τραγῳδίᾳ, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ
ἐποποιίᾳ.

VI Περὶ μὲν οὖν τῆς ἐν ἑξαμέτροις μιμητικῆς καὶ περὶ κω-
μῳδίας ὕστερον ἐροῦμεν, περὶ δὲ τραγῳδίας λέγωμεν ἀνα-
λαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον ὅρον τῆς
οὐσίας. | ἔστιν οὖν τραγῳδία μίμησις πράξεως σπουδαίας 2
καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένῳ λόγῳ χωρὶς ἑκά-
στῳ τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγ-
γελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων
παθημάτων κάθαρσιν. | λέγω δὲ ἡδυσμένον μὲν λόγον τὸν 3
ἔχοντα ῥυθμὸν καὶ ἁρμονίαν καὶ μέλος, τὸ δὲ χωρὶς τοῖς
εἴδεσι τὸ διὰ μέτρων ἔνια μόνον περαίνεσθαι καὶ πάλιν ἕτερα
διὰ μέλους. ἐπεὶ δὲ πράττοντες ποιοῦνται τὴν μίμησιν, 4
πρῶτον μὲν ἐξ ἀνάγκης ἂν εἴη τι μόριον τραγῳδίας ὁ
τῆς ὄψεως κόσμος, εἶτα μελοποιία καὶ λέξις· ἐν τούτοις γὰρ
ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξιν μὲν αὐτὴν τὴν τῶν

12. διαφέρει Hermann (confirm. Arabs) <ἐπεὶ> ἡ μὲν Gomperz: <ἢ> ἡ μὲν coni. Vahlen: <εἰ> ἡ μὲν Tucker: ἡ μὲν γὰρ apogr. 14. τούτω (? τοῦτο pr. m.) A^c διαφέρουσιν Christ 16. ἔπεσιν et ἅπασι var. lect. Σ (Diels), 'in omnibus epesi' Arabs ταὐτὰ apogr.: ταῦτα A^c 19. αὐτῆι A^c: αὐτὴ apogr.: αὕτη Reiz: ἐν αὐτῇ Richards 21. μὲν add. apogr.: om. A^c 22. ἀναλαβόντες Bernays: ἀπολαβόντες codd. 25. ἑκάστῳ Reiz: ἑκάστου codd. 28. παθημάτων corr. apogr., Σ: μαθημάτων A^c 29. καὶ μέλος] καὶ μέτρον Vettori: secl. Tyrwhitt 30. μόνον] μόρια Σ ('partes' Arabs) 34. αὐτὴν] ταύτην Bywater

in their length: for Tragedy endeavours, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit; whereas the Epic action has no limits of time. This, then, is a second point of difference; though at first the same freedom was admitted in Tragedy as in Epic poetry.

Of their constituent parts some are common to both, 5
some peculiar to Tragedy: whoever, therefore, knows what is good or bad Tragedy, knows also about Epic poetry. All the elements of an Epic poem are found in Tragedy, but the elements of a Tragedy are not all found in the Epic poem.

VI Of the poetry which imitates in hexameter verse, and of Comedy, we will speak hereafter. Let us now discuss Tragedy, resuming its formal definition, as resulting from what has been already said.

Tragedy, then, is an imitation of an action that is 2
serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By 3
'language embellished,' I mean language into which rhythm, 'harmony,' and song enter. By 'the several kinds in separate parts,' I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song.

Now as tragic imitation implies persons acting, it neces- 4
sarily follows, in the first place, that Spectacular equipment will be a part of Tragedy. Next, Song and Diction, for these are the medium of imitation. By 'Diction'

*μέτρων σύνθεσιν, μελοποιίαν δὲ ὃ τὴν δύναμιν φανερὰν
ἔχει πᾶσιν. ἐπεὶ δὲ πράξεώς ἐστι μίμησις, πράττεται δὲ* 5
*ὑπὸ τινῶν πραττόντων, οὓς ἀνάγκη ποιούς τινας εἶναι κατά
τε τὸ ἦθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων καὶ τὰς*
1450 a *πράξεις εἶναί φαμεν ποιάς τινας, πέφυκεν δὲ αἴτια δύο τῶν
πράξεων εἶναι, διάνοιαν καὶ ἦθος, καὶ κατὰ ταύτας καὶ
τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες), ἔστιν δὴ τῆς μὲν* 6
*πράξεως ὁ μῦθος ἡ μίμησις· λέγω γὰρ μῦθον τοῦτον, τὴν
σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἤθη, καθ' ὃ ποιούς τινας
εἶναί φαμεν τοὺς πράττοντας, διάνοιαν δέ, ἐν ὅσοις λέγοντες ἀποδεικνύασίν τι ἢ καὶ ἀποφαίνονται γνώμην. ἀνάγκη* 7
*οὖν πάσης τραγῳδίας μέρη εἶναι ἕξ, καθ' ἃ ποιά τις ἐστὶν
ἡ τραγῳδία· ταῦτα δ' ἐστὶ μῦθος καὶ ἤθη καὶ λέξις καὶ
διάνοια καὶ ὄψις καὶ μελοποιία. οἷς μὲν γὰρ μιμοῦνται,
δύο μέρη ἐστίν, ὡς δὲ μιμοῦνται, ἕν, ἃ δὲ μιμοῦνται, τρία,
καὶ παρὰ ταῦτα οὐδέν. τούτοις μὲν οὖν <πάντες> [οὐκ ὀλίγοι* 8
*αὐτῶν] ὡς εἰπεῖν κέχρηνται τοῖς εἴδεσιν· καὶ γὰρ ὄψεις ἔχει πᾶν
καὶ ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ὡσαύτως. μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύστασις·* 9

35. *μέτρων*] *ὀνομάτων* Hermann, collato **1450** b 15 36. *πᾶσιν* Maggi: *πᾶσαν* codd. 38. *διὰ δὲ* Zeller *διὰ γὰρ τούτων . . . πάντες* in parenthesi Thurot **1450** a 1. *πέφυκεν δὲ* apogr.: *πέφυκεν* A^c *αἴτια* codd.: *αἰτίας* Christ 3. *δὴ* Eucken: *δὲ* codd. 4. *τοῦτον*] *τοῦτο* Maggi: secl. Christ (cf. Arab.) 5. *καθὸ* A^c: *καθ' ἃ* apogr. 8. *καθ' ἃ ποιά* apogr.: *καθοποία* A^c 12. *οὐκ ὀλίγοι αὐτῶν ὡς εἰπεῖν* codd.: *ὀλίγου αὐτῶν <ἅπαντες> ὡς εἰπεῖν* coni. Bywater: *οὐκ ὀλίγοι αὐτῶν <ἀλλὰ πάντες> ὡς εἰπεῖν* Bursian: *οὐκ ὀλίγοι αὐτῶν* om. Σ, sed *πάντως* (?=*πάντες*) add. (vid. Margoliouth). Secluso igitur tanquam glossemate *οὐκ ὀλίγοι αὐτῶν*, scripsi *<πάντες> ὡς εἰπεῖν*: cf. Rhet. i. 1. 1354 a 12, *ὀλίγον* codd.: *οὐδὲν ὡς εἰπεῖν* A^c marg., ubi *ὀλίγον* glossema esse suspicor, veram lect. *οὐδὲν ὡς εἰπεῖν*: Dem. or. xxxviii. 6 *πάντων τῶν πλείστων ὡς εἰπεῖν*, ubi *τῶν πλείστων* secluserim. Viam monstravit Diels, qui tamen *πάντες* quoque omisso, *τούτοις μὲν οὖν ὡς εἰπεῖν* scripsit: *οὐκ ὀλίγοι αὐτῶν <ἀλλ' ἐν πᾶσι πάντες>* Gomperz: *οὐκ ὀλίγοι αὐτῶν <ἀλλὰ πάντες πᾶσι>* Zeller: *<πάντες ἐν πᾶσιν αὐτῆς>* Susemihl 13. *ὄψεις* vel *ὄψιν* apogr.: *ὄψις* A^c *πᾶν* iure suspexeris

I mean the mere metrical arrangement of the words: as for 'Song,' it is a term whose sense every one understands.

Again, Tragedy is the imitation of an action; and an 5
action implies personal agents, who necessarily possess
certain distinctive qualities both of character and thought;
1450 a for it is by these that we qualify actions themselves,
and these—thought and character—are the two natural
causes from which actions spring, and on actions again
all success or failure depends. Hence, the Plot is the 6
imitation of the action:—for by plot I here mean the
arrangement of the incidents. By Character I mean
that in virtue of which we ascribe certain qualities to
the agents. Thought is required wherever a statement
is proved, or, it may be, a general truth enunciated.
Every Tragedy, therefore, must have six parts, which 7
parts determine its quality—namely, Plot, Character,
Diction, Thought, Spectacle, Song. Two of the parts constitute the medium of imitation, one the manner, and three the objects of imitation. And these complete the list.
These elements have been employed, we may say, by the 8
poets to a man; in fact, every play contains Spectacular
elements as well as Character, Plot, Diction, Song, and
Thought.

But most important of all is the structure of the 9

ἡ γὰρ τραγῳδία μίμησίς ἐστιν οὐκ ἀνθρώπων ἀλλὰ πρά-
ξεως καὶ βίου· <ὁ δὲ βίος> ἐν πράξει ἐστὶν καὶ τὸ τέλος
πρᾶξίς τις ἐστίν, οὐ ποιότης· εἰσὶν δὲ κατὰ μὲν τὰ ἤθη ποιοί 10
τινες, κατὰ δὲ τὰς πράξεις εὐδαίμονες ἢ τοὐναντίον. οὔκουν
ὅπως τὰ ἤθη μιμήσωνται πράττουσιν, ἀλλὰ τὰ ἤθη συμ-
παραλαμβάνουσιν διὰ τὰς πράξεις· ὥστε τὰ πράγματα καὶ
ὁ μῦθος τέλος τῆς τραγῳδίας, τὸ δὲ τέλος μέγιστον ἁπάντων.
ἔτι ἄνευ μὲν πράξεως οὐκ ἂν γένοιτο τραγῳδία, ἄνευ δὲ 11
ἠθῶν γένοιτ' ἄν. αἱ γὰρ τῶν νέων τῶν πλείστων ἀήθεις
τραγῳδίαι εἰσὶν καὶ ὅλως ποιηταὶ πολλοὶ τοιοῦτοι, οἷον καὶ
τῶν γραφέων Ζεῦξις πρὸς Πολύγνωτον πέπονθεν· ὁ μὲν γὰρ
Πολύγνωτος ἀγαθὸς ἠθογράφος, ἡ δὲ Ζεύξιδος γραφὴ οὐδὲν
ἔχει ἦθος. ἔτι ἐάν τις ἐφεξῆς θῇ ῥήσεις ἠθικὰς καὶ λέξει 12
καὶ διανοίᾳ εὖ πεποιημένας, οὐ ποιήσει ὃ ἦν τῆς τραγῳ-
δίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἡ καταδεεστέροις τούτοις
κεχρημένη τραγῳδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πρα-
γμάτων. πρὸς δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ 13
τραγῳδία, τοῦ μύθου μέρη ἐστίν, αἵ τε περιπέτειαι καὶ ἀνα-
γνωρίσεις. ἔτι σημεῖον ὅτι καὶ οἱ ἐγχειροῦντες ποιεῖν πρό- 14
τερον δύνανται τῇ λέξει καὶ τοῖς ἤθεσιν ἀκριβοῦν ἢ τὰ
πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶτοι ποιηταὶ σχεδὸν
ἅπαντες. ἀρχὴ μὲν οὖν καὶ οἷον ψυχὴ ὁ μῦθος τῆς τρα-

16. ἀλλὰ πράξεως καὶ βίου καὶ εὐδαιμονίας καὶ ἡ κακοδαιμονία ἐν πράξει codd., sed alio spectat Arabs ('sed in operibus et vita. Et <vita> est in opere'); unde Margoliouth ἀλλὰ πράξεως καὶ βίου, <ὁ δὲ βίος> ἐν πράξει, quod probant Diels, Zeller, Susemihl. Codicum lectionem ita supplet Vahlen, καὶ εὐδαιμονίας <καὶ κακοδαιμονίας, ἡ δὲ εὐδαιμονία> καὶ ἡ κακοδαιμονία
20. πράττουσιν] πράττοντας ποιοῦσιν coni. Vahlen συμπαραλαμβάνουσι Guelferbytanus pr. m., Spengel: συμπεριλαμβάνουσιν A^c 26 et 27. Πολύγνωστον et Πολύγνωστος A^c 28. λέξει καὶ διανοίᾳ Vahlen (confirm. Arabs): λέξεις καὶ διανοίας codd. 29. οὐ add. apogr. ('nequaquam' Arabs): om. A^c: fort. οὐδαμῶς Margoliouth 30. ἡ apogr.: ἢ A^c 36. συνίστασθαι codd.: συνιστάναι Thurot

incidents. For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now 10
character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, 11
without action there cannot be a tragedy; there may be without character. The tragedies of most of our modern poets fail in the rendering of character; and of poets in general this is often true. It is the same in painting; and here lies the difference between Zeuxis and Polygnotus. Polygnotus delineates character well: the style of Zeuxis is devoid of ethical quality. Again, if you string 12
together a set of speeches expressive of character, and well finished in point of diction and thought, you will not produce the essential tragic effect nearly so well as with a play which, however deficient in these respects, yet has a plot and artistically constructed incidents. Besides which, the most powerful elements of emotional 13
interest in Tragedy—Peripeteia or Reversal of the Situation, and Recognition scenes—are parts of the plot. A further proof is, that novices in the art attain to finish 14
of diction and precision of portraiture before they can construct the plot. It is the same with almost all the early poets.

The Plot, then, is the first principle, and, as it were,

γῳδίας, δεύτερον δὲ τὰ ἤθη· παραπλήσιον γάρ ἐστιν καὶ 15
1450 b ἐπὶ τῆς γραφικῆς· εἰ γάρ τις ἐναλείψειε τοῖς καλλίστοις
φαρμάκοις χύδην, οὐκ ἂν ὁμοίως εὐφράνειεν καὶ λευκο-
γραφήσας εἰκόνα· ἔστιν τε μίμησις πράξεως καὶ διὰ ταύτην
μάλιστα τῶν πραττόντων. τρίτον δὲ ἡ διάνοια· τοῦτο δέ 16
ἐστιν τὸ λέγειν δύνασθαι τὰ ἐνόντα καὶ τὰ ἁρμόττοντα,
ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργον
ἐστίν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποίουν λέγοντας, οἱ
δὲ νῦν ῥητορικῶς. ἔστιν δὲ ἦθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν 17
προαίρεσιν ὁποῖά τις προαιρεῖται ἢ φεύγει· διόπερ οὐκ
ἔχουσιν ἦθος τῶν λόγων ἐν οἷς οὐκ ἔστι δῆλον ἢ ἐν
οἷς μηδ᾽ ὅλως ἔστιν ὅ τι προαιρεῖται ἢ φεύγει ὁ λέγων·
διάνοια δέ, ἐν οἷς ἀποδεικνύουσί τι ὡς ἔστιν ἢ ὡς οὐκ ἔστιν
ἢ καθόλου τι ἀποφαίνονται. τέταρτον δὲ τῶν λεγομένων ἡ 18
λέξις· λέγω δέ, ὥσπερ πρότερον εἴρηται, λέξιν εἶναι τὴν
διὰ τῆς ὀνομασίας ἑρμηνείαν, ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ
ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19
[πέντε] ἡ μελοποιία μέγιστον τῶν ἡδυσμάτων, ἡ δὲ ὄψις
ψυχαγωγικὸν μέν, ἀτεχνότατον δὲ καὶ ἥκιστα οἰκεῖον τῆς ποιη-
τικῆς· <ἴσ>ως γὰρ τῆς τραγῳδίας δύναμις καὶ ἄνευ ἀγῶνος

38. *παραπλήσιον . . . εἰκόνα* supra post *πραγμάτων* v. 31 collocavit Castelvetro. **1450 b** 1. *ἕνα λείψειε* A^c 3. *τε* codd.: *γὰρ* Hermann 6. *ἐπὶ τῶν λόγων* secl. M. Schmidt 9–11. *ὁποῖά τις . . . φεύγει ὁ λέγων* Gomperz, alios secutus: *ὁποῖά τις* (*ὁ ποῖα τίς*) *ἐν οἷς οὐκ ἔστι δῆλον ἢ προαιρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἦθος τῶν λόγων ἐν οἷς μηδ᾽ ὅλως ἔστιν ὅ τις* (*ὅ τι* apogr.) *προαιρεῖται ἢ φεύγει ὁ λέγων* A^c: *ὁποία τις· διόπερ οὐκ ἔχουσιν . . . φεύγει ὁ λέγων* (verbis *ἐν οἷς οὐκ ἔστι δῆλον ἢ προαιρεῖται ἢ φεύγει* omissis cum Arabe) Margoliouth. Suspicatur Susemihl *ἐν οἷς οὐκ ἔστι . . . ἢ φεύγει* et *ἐν οἷς μηδ᾽ ὅλως ἔστιν . . . ἢ φεύγει* duplicem lectionem fuisse 11. *τι* apogr.: *τις* A^c 13. *λεγομένων* Gomperz: *μὲν λόγων* codd.: *ἐν λόγῳ* Bywater 17. *πέντε* A^c: secl. Spengel (confirm. Arabs): *πέμπτον* apogr. 18. *ἀπεχνώτατον* A^c 19. *ἴσως* Meiser: *ὡς* A^c: *ἢ* apogr.: *ὅλως* Gomperz

the soul of a tragedy: Character holds the second place. 1450 b A similar fact is seen in painting. The most beautiful 15 colours, laid on confusedly, will not give as much pleasure as the chalk outline of a portrait. Thus Tragedy is the imitation of an action, and of the agents mainly with a view to the action.

Third in order is Thought,—that is, the faculty of 16 saying what is possible and pertinent in given circumstances. In the case of oratory, this is the function of the political art and of the art of rhetoric: and so indeed the older poets make their characters speak the language of civic life; the poets of our time, the language of the rhetoricians. Character is that which reveals moral 17 purpose, showing what kind of things a man chooses or avoids. Speeches, therefore, which do not make this manifest, or in which the speaker does not choose or avoid anything whatever, are not expressive of character. Thought, on the other hand, is found where something is proved to be or not to be, or a general maxim is enunciated.

Fourth among the elements enumerated comes 18 Diction; by which I mean, as has been already said, the expression of the meaning in words; and its essence is the same both in verse and prose.

Of the remaining elements Song holds the chief place 19 among the embellishments.

The Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic, and connected least with the art of poetry. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of

καὶ ὑποκριτῶν ἔστιν, ἔτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν τῶν ὄψεων ἡ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἐστιν.

VII Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν
τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τοῦτο
καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἐστίν. κεῖται δὴ 2
ἡμῖν τὴν τραγῳδίαν τελείας καὶ ὅλης πράξεως εἶναι μί-
μησιν ἐχούσης τι μέγεθος· ἔστιν γὰρ ὅλον καὶ μηδὲν ἔχον
μέγεθος. ὅλον δέ ἐστιν τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τε- 3
λευτήν. ἀρχὴ δέ ἐστιν ὃ αὐτὸ μὲν μὴ ἐξ ἀνάγκης μετ'
ἄλλο ἐστίν, μετ' ἐκεῖνο δ' ἕτερον πέφυκεν εἶναι ἢ γίνεσθαι·
τελευτὴ δὲ τοὐναντίον ὃ αὐτὸ μετ' ἄλλο πέφυκεν εἶναι ἢ
ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολύ, μετὰ δὲ τοῦτο ἄλλο οὐδέν·
μέσον δὲ ὃ καὶ αὐτὸ μετ' ἄλλο καὶ μετ' ἐκεῖνο ἕτερον.
δεῖ ἄρα τοὺς συνεστῶτας εὖ μύθους μήθ' ὁπόθεν ἔτυχεν
ἄρχεσθαι μήθ' ὅπου ἔτυχε τελευτᾶν, ἀλλὰ κεχρῆσθαι ταῖς
εἰρημέναις ἰδέαις. ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῷον καὶ ἅπαν 4
πρᾶγμα ὃ συνέστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα
δεῖ ἔχειν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ
γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστίν, διὸ οὔτε πάμμικρον
ἄν τι γένοιτο καλὸν ζῷον (συγχεῖται γὰρ ἡ θεωρία ἐγγὺς
τοῦ ἀναισθήτου χρόνου γινομένη), οὔτε παμμέγεθες (οὐ γὰρ
1451 a ἅμα ἡ θεωρία γίνεται ἀλλ' οἴχεται τοῖς θεωροῦσι τὸ ἓν
καὶ τὸ ὅλον ἐκ τῆς θεωρίας), οἷον εἰ μυρίων σταδίων εἴη
ζῷον· ὥστε δεῖ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν 5
ζῴων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσύνοπτον εἶναι, οὕτω

24. δὴ Bywater: δ' A[c] 28. μὴ ἐξ ἀνάγκης codd.: ἐξ ἀνάγκης μὴ Pazzi
35. ἰδέαις apogr.: εἰδέαις A[c] 38. πάμμικρον Riccardianus 16: πᾶν μικρὸν A[c]: πάνυ μικρὸν Laurentianus lx. 16 40. χρόνου secl. Bonitz: tutatur Arabs παμμέγεθες Riccardianus 16: πᾶν μέγεθος A[c]: πάνυ μέγα Laurentianus lx. 16 **1451 a 3.** σωμάτων] συστημάτων Bywater

spectacular effects depends more on the art of the stage machinist than on that of the poet.

VII These principles being established, let us now discuss the proper structure of the Plot, since this is the first and most important thing in Tragedy.

Now, according to our definition, Tragedy is an 2
imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has 3
a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it. A well constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles.

Again, a beautiful object, whether it be a living 4
organism or any whole composed of parts, must not only have an orderly arrangement of parts, but must also be of a certain magnitude; for beauty depends on magnitude and order. Hence a very small animal organism cannot be beautiful; for the view of it is confused, the object being seen in an almost imperceptible moment of time. Nor, again, can one of vast size be
1451 a beautiful; for as the eye cannot take it all in at once, the unity and sense of the whole is lost for the spectator; as for instance if there were one a thousand miles long. As, therefore, in the case of animate bodies and 5
organisms a certain magnitude is necessary, and a magni-

καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τοῦτο δὲ εὐμνημόνευ-
τον εἶναι. τοῦ μήκους ὅρος <ὁ> μὲν πρὸς τοὺς ἀγῶνας καὶ 6
τὴν αἴσθησιν οὐ τῆς τέχνης ἐστίν· εἰ γὰρ ἔδει ἑκατὸν
τραγῳδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας ἂν ἠγωνίζοντο,
ὥσπερ ποτὲ καὶ ἄλλοτέ φασιν. ὁ δὲ κατ' αὐτὴν τὴν φύσιν 7
τοῦ πράγματος ὅρος, ἀεὶ μὲν ὁ μείζων μέχρι τοῦ σύν-
δηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος· ὡς δὲ ἁ-
πλῶς διορίσαντας εἰπεῖν, ἐν ὅσῳ μεγέθει κατὰ τὸ εἰκὸς ἢ
τὸ ἀναγκαῖον ἐφεξῆς γιγνομένων συμβαίνει εἰς εὐτυχίαν
ἐκ δυστυχίας ἢ ἐξ εὐτυχίας εἰς δυστυχίαν μεταβάλλειν,
ἱκανὸς ὅρος ἐστὶν τοῦ μεγέθους.

VIII Μῦθος δ' ἐστὶν εἷς
οὐχ ὥσπερ τινὲς οἴονται ἐὰν περὶ ἕνα ᾖ· πολλὰ γὰρ
καὶ ἄπειρα τῷ ἑνὶ συμβαίνει, ἐξ ὧν [ἐνίων] οὐδέν ἐστιν
ἕν· οὕτως δὲ καὶ πράξεις ἑνὸς πολλαί εἰσιν, ἐξ ὧν
μία οὐδεμία γίνεται πρᾶξις. διὸ πάντες ἐοίκασιν ἁμαρ- 2
τάνειν ὅσοι τῶν ποιητῶν Ἡρακληίδα Θησηίδα καὶ τὰ
τοιαῦτα ποιήματα πεποιήκασιν· οἴονται γάρ, ἐπεὶ εἷς ἦν
ὁ Ἡρακλῆς, ἕνα καὶ τὸν μῦθον εἶναι προσήκειν. ὁ δ' Ὅ- 3
μηρος ὥσπερ καὶ τὰ ἄλλα διαφέρει καὶ τοῦτ' ἔοικεν κα-
λῶς ἰδεῖν ἤτοι διὰ τέχνην ἢ διὰ φύσιν· Ὀδύσσειαν γὰρ
ποιῶν οὐκ ἐποίησεν ἅπαντα ὅσα αὐτῷ συνέβη, οἷον πλη-
γῆναι μὲν ἐν τῷ Παρνασῷ, μανῆναι δὲ προσποιήσασθαι ἐν

6. ὁ add. Bursian μὲν πρὸς A^c: πρὸς μὲν apogr. 8. κλεψύδραν apogr. 9. ἄλλοτέ φασιν codd.: ἄλλοτ' εἰώθασιν M. Schmidt; quod olim recepi, sed ποτὲ καὶ ἄλλοτε vix aliud significare potest quam 'olim aliquando.' Quae in Arabe leguntur ('sicut solemus dicere etiam aliquo tempore et aliquando'), alterutri lectioni subsidio esse possunt 17. ἑνὶ Guelferbytanus: γένει A^c (cf. 1447 a 17): τῷ γ' ἑνὶ Vettori ἐνίων secl. Spengel 18. αἱ ante πολλαί add. apogr.

tude which may be easily embraced in one view; so in the plot, a certain length is necessary, and a length which can be easily embraced by the memory. The 6
limit of length in relation to dramatic competition and sensuous presentment, is no part of artistic theory. For had it been the rule for a hundred tragedies to compete together, the performance would have been regulated by the water-clock,—as indeed we are told was formerly done. But the limit as fixed by the nature of the 7
drama itself is this:—the greater the length, the more beautiful will the piece be by reason of its size, provided that the whole be perspicuous. And to define the matter roughly, we may say that the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad.

VIII Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action. Hence the 2
error, as it appears, of all poets who have composed a Heracleid, a Theseid, or other poems of the kind. They imagine that as Heracles was one man, the story of Heracles must also be a unity. But Homer, as in all 3
else he is of surpassing merit, here too—whether from art or natural genius—seems to have happily discerned the truth. In composing the Odyssey he did not include all the adventures of Odysseus—such as his wound on Parnassus, or his feigned madness at the mustering of

τῷ ἀγερμῷ, ὧν οὐδὲν θατέρου γενομένου ἀναγκαῖον ἦν
ἢ εἰκὸς θάτερον γενέσθαι, ἀλλὰ περὶ μίαν πρᾶξιν οἵαν
λέγομεν τὴν Ὀδύσσειαν συνέστησεν, ὁμοίως δὲ καὶ τὴν
Ἰλιάδα. χρὴ οὖν καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἡ μία 4
μίμησις ἑνός ἐστιν οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μίμησίς
ἐστι, μιᾶς τε εἶναι καὶ ταύτης ὅλης καὶ τὰ μέρη συνεστά-
ναι τῶν πραγμάτων οὕτως ὥστε μετατιθεμένου τινὸς μέρους
ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον· ὃ γὰρ
προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπίδηλον, οὐδὲν μόριον τοῦ
ὅλου ἐστίν.

IX Φανερὸν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ
γενόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν, ἀλλ' οἷα ἂν
γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον. ὁ γὰρ 2
1451 b ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ ἔμμετρα λέγειν ἢ ἄμετρα
διαφέρουσιν (εἴη γὰρ ἂν τὰ Ἡροδότου εἰς μέτρα τεθῆναι,
καὶ οὐδὲν ἧττον ἂν εἴη ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέτρων)·
ἀλλὰ τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν,
τὸν δὲ οἷα ἂν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ 3
σπουδαιότερον ποίησις ἱστορίας ἐστίν· ἡ μὲν γὰρ ποίησις
μᾶλλον τὰ καθόλου, ἡ δ' ἱστορία τὰ καθ' ἕκαστον λέγει.
ἔστιν δὲ καθόλου μέν, τῷ ποίῳ τὰ ποῖα ἄττα συμβαίνει 4
λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὗ στο-
χάζεται ἡ ποίησις ὀνόματα ἐπιτιθεμένη· τὸ δὲ καθ' ἕκα-
στον, τί Ἀλκιβιάδης ἔπραξεν ἢ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς 5
κωμῳδίας ἤδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ τὸν

28. ἢ add. apogr. 29. λέγομεν apogr.: λέγοιμεν A^c: ἂν λέγοιμεν Vahlen 32. καὶ ταύτης] ταύτης καὶ Susemihl 34. διαφέρεσθαι] διαφθείρεσθαι Twining ('corrumpatur et confundatur' Arabs): habuit fort. utramque lect. Σ (Margoliouth): fort. διαφορεῖσθαι (cf. de Div. 2. 464 b 13) 35. ποιεῖ, ἐπίδηλον ὡς apogr. 37. οὐ τὸ apogr. (confirm. Arabs): οὕτω A^c 38. γενόμενα Riccardianus 16: γινόμενα cett. 39. καὶ τὰ δυνατὰ secl. Maggi 1451 b 4. τούτῳ . . . τῷ apogr.: τοῦτο . . . τῶ A^c: τοῦτο . . . τὸ Spengel 10. τὸ apogr.: τὸν A^c

the host—incidents between which there was no necessary
or probable connexion: but he made the Odyssey, and
likewise the Iliad, to centre round an action that in our
sense of the word is one. As therefore, in the other 4
imitative arts, the imitation is one when the object imitated
is one, so the plot, being an imitation of an action, must
imitate one action and that a whole, the structural union
of the parts being such that, if any one of them is
displaced or removed, the whole will be disjointed and
disturbed. For a thing whose presence or absence makes
no visible difference, is not an organic part of the
whole.

IX It is, moreover, evident from what has been said,
that it is not the function of the poet to relate what
has happened, but what may happen—what is possible
according to the law of probability or necessity. The 2
1451 b poet and the historian differ not by writing in verse or
in prose. The work of Herodotus might be put into
verse, and it would still be a species of history, with
metre no less than without it. The true difference is
that one relates what has happened, the other what may
happen. Poetry, therefore, is a more philosophical and 3
a higher thing than history: for poetry tends to express
the universal, history the particular. By the universal 4
I mean how a person of a certain type will on occasion
speak or act, according to the law of probability or
necessity; and it is this universality at which poetry
aims in the names she attaches to the personages. The
particular is—for example—what Alcibiades did or
suffered. In Comedy this is already apparent: for here 5
the poet first constructs the plot on the lines of prob-

μῦθον διὰ τῶν εἰκότων οὐ τὰ τυχόντα ὀνόματα ὑποτι-
θέασιν, καὶ οὐχ ὥσπερ οἱ ἰαμβοποιοὶ περὶ τὸν καθ' ἕκαστον
ποιοῦσιν. ἐπὶ δὲ τῆς τραγῳδίας τῶν γενομένων ὀνομάτων 6
ἀντέχονται. αἴτιον δ' ὅτι πιθανόν ἐστι τὸ δυνατόν. τὰ μὲν
οὖν μὴ γενόμενα οὔπω πιστεύομεν εἶναι δυνατά, τὰ δὲ γε-
νόμενα φανερὸν ὅτι δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύ-
νατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγῳδίαις ἐνίαις μὲν ἓν 7
ἢ δύο τῶν γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα πεποιη-
μένα, ἐν ἐνίαις δὲ οὐδ' ἕν, οἷον ἐν τῷ Ἀγάθωνος Ἀνθεῖ· ὁμοίως
γὰρ ἐν τούτῳ τά τε πράγματα καὶ τὰ ὀνόματα πεποίηται, καὶ
οὐδὲν ἧττον εὐφραίνει. ὥστ' οὐ πάντως εἶναι ζητητέον τῶν 8
παραδεδομένων μύθων, περὶ οὓς αἱ τραγῳδίαι εἰσίν, ἀντ-
έχεσθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν, ἐπεὶ καὶ τὰ γνώ-
ριμα ὀλίγοις γνώριμά ἐστιν ἀλλ' ὅμως εὐφραίνει πάντας.
δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων 9
εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων, ὅσῳ ποιητὴς κατὰ τὴν μί-
μησίν ἐστιν, μιμεῖται δὲ τὰς πράξεις. κἂν ἄρα συμβῇ γενό-
μενα ποιεῖν, οὐθὲν ἧττον ποιητής ἐστι· τῶν γὰρ γενομένων
ἔνια οὐδὲν κωλύει τοιαῦτα εἶναι οἷα ἂν εἰκὸς γενέσθαι καὶ
δυνατὰ γενέσθαι, καθ' ὃ ἐκεῖνος αὐτῶν ποιητής ἐστιν.

τῶν δὲ ἄλλων μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10

13. οὐ scripsi ('nequaquam' Arabs): οὕτω codd. (cf. 1451 a 37) ἐπι-τιθέασι apogr. 14. τὸν A^c: τῶν apogr. 16. πειθανόν A^c 19. ἐν ante ἐνίαις add. apogr. (ceterum cf. Dem. or. iii. 11, xviii. 12) 21. οὐδ' ἕν] οὐθ' ἕν A^c: οὐθέν apogr. οἷον . . . Ἀνθεῖ] 'quemadmodum si quis unum esse bonum statuit' Arabs; male Syrus legisse videtur ἓν τὸ ἀγαθὸν ὃς ἂν θῇ (Margoliouth) Ἀνθεῖ Welcker: ἄνθει codd. 23. ὥστ' οὐ] ὡς τοῦ A^c οὐ πάντως εἶναι, si sana sunt, arte cohaerent (cf. οὐχ ἑκὼν εἶναι, κατὰ δύναμιν εἶναι, κατὰ τοῦτο εἶναι) εἶναι secl. Spengel: ἂν εἴη M. Schmidt 24. αἱ <εὐδοκιμοῦσαι> τραγῳδίαι coni. Vahlen 31. καὶ δυνατὰ γενέσθαι secl. Vorländer: om. Arabs 33. τῶν δὲ ἄλλων Tyrwhitt: τῶν δὲ ἁπλῶν codd.: ἁπλῶς δὲ τῶν Castelvetro

ability, and then inserts characteristic names;—unlike the lampooners who write about particular individuals. But tragedians still keep to real names, the reason being 6
that what is possible is credible: what has not happened we do not at once feel sure to be possible: but what has happened is manifestly possible: otherwise it would not have happened. Still there are even some tragedies in 7
which there are only one or two well known names, the rest being fictitious. In others, none are well known,—as in Agathon's Antheus, where incidents and names alike are fictitious, and yet they give none the less pleasure. We must not, therefore, at all costs keep to the received 8
legends, which are the usual subjects of Tragedy. Indeed, it would be absurd to attempt it; for even subjects that are known are known only to a few, and yet give pleasure to all. It clearly follows that the poet or 'maker' 9
should be the maker of plots rather than of verses; since he is a poet because he imitates, and what he imitates are actions. And even if he chances to take an historical subject, he is none the less a poet; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.

Of all plots and actions the epeisodic are the worst. 10

εἰσὶν χείρισται· λέγω δ' ἐπεισοδιώδη μῦθον ἐν ᾧ τὰ ἐπεισ-
όδια μετ' ἄλληλα οὔτ' εἰκὸς οὔτ' ἀνάγκη εἶναι. τοιαῦται
δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δι' αὐτούς, ὑπὸ
δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτάς· ἀγωνίσματα γὰρ
ποιοῦντες καὶ παρὰ τὴν δύναμιν παρατείνοντες μῦθον πολ-
1452 a λάκις διαστρέφειν ἀναγκάζονται τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ 11
μόνον τελείας ἐστὶ πράξεως ἡ μίμησις ἀλλὰ καὶ φοβερῶν
καὶ ἐλεεινῶν, ταῦτα δὲ γίνεται [καὶ] μάλιστα ὅταν γένηται
παρὰ τὴν δόξαν, καὶ μᾶλλον <ὅταν> δι' ἄλληλα· τὸ γὰρ θαυ- 12
μαστὸν οὕτως ἕξει μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ
τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα
δοκεῖ ὅσα ὥσπερ ἐπίτηδες φαίνεται γεγονέναι, οἷον ὡς ὁ
ἀνδριὰς ὁ τοῦ Μίτυος ἐν Ἄργει ἀπέκτεινεν τὸν αἴτιον τοῦ
θανάτου τῷ Μίτυι, θεωροῦντι ἐμπεσών· ἔοικε γὰρ τὰ τοιαῦτα
οὐκ εἰκῇ γενέσθαι· ὥστε ἀνάγκη τοὺς τοιούτους εἶναι καλ-
λίους μύθους.

X Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἁπλοῖ οἱ δὲ πεπλεγμένοι,
καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοί εἰσιν ὑπάρχου-
σιν εὐθὺς οὖσαι τοιαῦται. λέγω δὲ ἁπλῆν μὲν πρᾶξιν ἧς 2
γινομένης ὥσπερ ὥρισται συνεχοῦς καὶ μιᾶς ἄνευ περιπε-
τείας ἢ ἀναγνωρισμοῦ ἡ μετάβασις γίνεται, πεπλεγμένη
δ' ἐστὶν ἧς μετὰ ἀναγνωρισμοῦ ἢ περιπετείας ἢ ἀμφοῖν ἡ
μετάβασίς ἐστιν. ταῦτα δὲ δεῖ γίνεσθαι ἐξ αὐτῆς τῆς συ- 3
στάσεως τοῦ μύθου, ὥστε ἐκ τῶν προγεγενημένων συμβαίνειν

37. ὑποκριτὰς A^c (cf. Rhet. iii. 11. 1403 b 33): κριτὰς apogr. 38. παρατείνοντες apogr.: παρατείναντες A^c **1452 a** 2. ἡ secl. Gomperz 3. καὶ secl. Susemihl 4. καὶ μᾶλλον post καὶ μάλιστα codd.: post δόξαν Reiz (cf. Rhet. iii. 9. 1410 a 21): καὶ κάλλιον Tucker: καὶ μᾶλλον sive καὶ μάλιστα secl. Spengel: καὶ μᾶλλον ante καὶ μάλιστα Richards ὅταν add. Reiz 9. μήτυϊ A^c 17. δ' ἐστὶν ἧς Susemihl: δὲ λέξις A^c: δὲ ἐξ ἧς Riccardianus 16: δὲ πρᾶξις apogr.: δέ ἐστιν ἐξ ἧς (h. e. δέ ˙Λ˙ εξης) Vahlen

I call a plot 'epeisodic' in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its
1452 a capacity, and are often forced to break the natural continuity.

But again, Tragedy is an imitation not only of a 11
complete action, but of events inspiring fear or pity.
Such an effect is best produced when the events come on
us by surprise; and the effect is heightened when, at the
same time, they follow as cause and effect. The tragic 12
wonder will then be greater than if they happened of themselves or by accident; for even coincidences are most striking when they have an air of design. We may instance the statue of Mitys at Argos, which fell upon his murderer while he was a spectator at a festival, and killed him. Such events seem not to be due to mere chance. Plots, therefore, constructed on these principles are necessarily the best.

X Plots are either Simple or Complex, for the actions
in real life, of which the plots are an imitation, obviously
show a similar distinction. An action which is one and 2
continuous in the sense above defined, I call Simple, when the change of fortune takes place without Reversal of the Situation and without Recognition.

A Complex action is one in which the change is
accompanied by such Reversal, or by Recognition, or
by both. These last should arise from the internal 3
structure of the plot, so that what follows should be the

ἢ ἐξ ἀνάγκης ἢ κατὰ τὸ εἰκὸς γίγνεσθαι ταῦτα· διαφέρει
γὰρ πολὺ τὸ γίγνεσθαι τάδε διὰ τάδε ἢ μετὰ τάδε.

XI Ἔστι δὲ περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττο-
μένων μεταβολή, [καθάπερ εἴρηται,] καὶ τοῦτο δὲ ὥσπερ
λέγομεν κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον· ὥσπερ ἐν τῷ Οἰδίποδι
ἐλθὼν ὡς εὐφρανῶν τὸν Οἰδίπουν καὶ ἀπαλλάξων τοῦ πρὸς
τὴν μητέρα φόβου, δηλώσας ὃς ἦν, τοὐναντίον ἐποίησεν·
καὶ ἐν τῷ Λυγκεῖ ὁ μὲν ἀγόμενος ὡς ἀποθανούμενος, ὁ δὲ
Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν
πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις 2
δέ, ὥσπερ καὶ τοὔνομα σημαίνει, ἐξ ἀγνοίας εἰς γνῶσιν
μεταβολὴ ἢ εἰς φιλίαν ἢ εἰς ἔχθραν τῶν πρὸς εὐτυχίαν ἢ
δυστυχίαν ὡρισμένων· καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα
περιπέτειαι γίνωνται, οἷον ἔχει ἡ ἐν τῷ Οἰδίποδι. εἰσὶν μὲν 3
οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ
τυχόντα ἔστιν ὡς <ὅ>περ εἴρηται συμβαίνει, καὶ εἰ πέ-
πραγέ τις ἢ μὴ πέπραγεν ἔστιν ἀναγνωρίσαι. ἀλλ' ἡ μά-
λιστα τοῦ μύθου καὶ ἡ μάλιστα τῆς πράξεως ἡ εἰρημένη
ἐστίν· ἡ γὰρ τοιαύτη ἀναγνώρισις καὶ περιπέτεια ἢ ἔλεον 4
1452 b ἕξει ἢ φόβον, οἵων πράξεων ἡ τραγῳδία μίμησις ὑπόκειται·
ἔτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιούτων

20. ταῦτα] τἀναντία Bonitz: τὰ ὕστερα Gomperz 23. καθάπερ εἴρηται secl. Zeller: <ἣ> καθ' ἃ προῄρηται (deleto commate post μεταβολή) Essen
31. Post ἔχθραν add. ἢ ἄλλο τι Gomperz 32. ἅμα περιπετείᾳ Gomperz
33. γίνονται A^c οἵαν Bywater 35. ὡς ὅπερ Spengel: ὥσπερ A^c: ὅθ' <ὅ>περ Gomperz συμβαίνει A^c: συμβαίνειν apogr. 36. ἢ apogr.: εἰ A^c 38. καὶ περιπέτεια secl. Susemihl καὶ <μάλιστ' ἐὰν καὶ> περιπέτεια ᾖ ἔλεον coni. Vahlen 1452 b 1. οἵων apogr.: οἷον A^c
2. ἔτι δὲ] ἐπειδὴ Susemihl (commate post ὑπόκειται posito)

necessary or probable result of the preceding action. It makes all the difference whether any given event is a case of *propter hoc* or *post hoc*.

XI Reversal of the Situation is a change by which the action veers round to its opposite, subject always to our rule of probability or necessity. Thus in the Oedipus, the messenger comes to cheer Oedipus and free him from his alarms about his mother, but by revealing who he is, he produces the opposite effect. Again in the Lynceus, Lynceus is being led away to his death, and Danaus goes with him, meaning to slay him; but the outcome of the preceding incidents is that Danaus is killed and Lynceus saved.

Recognition, as the name indicates, is a change from 2 ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a Reversal of the Situation, as in the Oedipus. There are indeed other 3 forms. Even inanimate things of the most trivial kind may in a sense be objects of recognition. Again, we may recognise or discover whether a person has done a thing or not. But the recognition which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This recognition, combined 4
1452 b with Reversal, will produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend.

συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις τινῶν ἐστιν ἀναγνώρισις, 5
αἱ μὲν θατέρου πρὸς τὸν ἕτερον μόνον, ὅταν ᾖ δῆλος ἅτερος
τίς ἐστιν, ὁτὲ δὲ ἀμφοτέρους δεῖ ἀναγνωρίσαι, οἷον ἡ
μὲν Ἰφιγένεια τῷ Ὀρέστῃ ἀνεγνωρίσθη ἐκ τῆς πέμψεως
τῆς ἐπιστολῆς, ἐκείνου δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει
ἀναγνωρίσεως.

Δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἐστί, περιπέτεια 6
καὶ ἀναγνώρισις, τρίτον δὲ πάθος. [τούτων δὲ περιπέτεια μὲν
καὶ ἀναγνώρισις εἴρηται,] πάθος δέ ἐστι πρᾶξις φθαρτικὴ ἢ
ὀδυνηρά, οἷον οἵ τε ἐν τῷ φανερῷ θάνατοι καὶ αἱ περι-
ωδυνίαι καὶ τρώσεις καὶ ὅσα τοιαῦτα.

XII *[Μέρη δὲ τραγῳδίας οἷς μὲν ὡς εἴδεσι δεῖ χρῆσθαι*
πρότερον εἴπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται
κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισόδιον ἔξοδος χο-
ρικόν, καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στάσιμον· κοινὰ μὲν
ἁπάντων ταῦτα, ἴδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμοι.]
ἔστιν δὲ πρόλογος μὲν μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ 2
παρόδου, ἐπεισόδιον δὲ μέρος ὅλον τραγῳδίας τὸ μεταξὺ
ὅλων χορικῶν μελῶν, ἔξοδος δὲ μέρος ὅλον τραγῳδίας
μεθ' ὃ οὐκ ἔστι χοροῦ μέλος· χορικοῦ δὲ πάροδος μὲν ἡ
πρώτη λέξις ὅλη χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ
ἀναπαίστου καὶ τροχαίου, κόμμος δὲ θρῆνος κοινὸς χοροῦ καὶ
<τῶν> ἀπὸ σκηνῆς. μέρη δὲ τραγῳδίας οἷς μὲν ὡς εἴδεσι δεῖ 3

3. *ἐπεὶ δὴ* Parisinus 2038 : *ἐπειδὴ* codd. cett. 4. *ἕτερον*] *ἑταῖρον* Σ, ut videtur *ἅτερος* Parisinus 2038, coni. Bernays : *ἕτερος* codd. cett. 7. *ἐκείνου* Bywater : *ἐκείνω* A^c : *ἐκείνῳ* apogr. 9. *περὶ* om. Riccardianus 46 et, ut videtur, Σ *ταῦτ'*] *ταὐτὰ* Twining 10. *τούτων δὲ . . . εἴρηται* secl. Susemihl : om. Arabs 12. *οἵ τε* apogr. : *ὅτε* A^c 14. totum hoc cap. secl. Ritter, recte, ut opinor 17. *κοινὰ μὲν . . . κόμμοι* del. Susemihl 19. *προχωροῦ* A^c 23. *ὅλη* Westphal : *ὅλου* A^c 25. *τῶν* add. Christ praeeunte Ritter *ὡς εἴδεσι* add. apogr.

Recognition, then, being between persons, it may happen 5
that one person only is recognised by the other—when
the latter is already known—or it may be necessary that
the recognition should be on both sides. Thus Iphigenia
is revealed to Orestes by the sending of the letter; but
another act of recognition is required to make Orestes
known to Iphigenia.

Two parts, then, of the Plot—Reversal of the Situation 6
and Recognition—turn upon surprises. A third part is
the Scene of Suffering. The Scene of Suffering is a
destructive or painful action, such as death on the stage,
bodily agony, wounds and the like.

XII [The parts of Tragedy which must be treated as
elements of the whole have been already mentioned.
We now come to the quantitative parts—the separate
parts into which Tragedy is divided—namely, Prologue,
Episode, Exode, Choric song; this last being divided
into Parode and Stasimon. These are common to all
plays: peculiar to some are the songs of actors from the
stage and the Commoi.

The Prologue is that entire part of a tragedy which 2
precedes the Parode of the Chorus. The Episode is
that entire part of a tragedy which is between complete
choric songs. The Exode is that entire part of a tragedy
which has no choric song after it. Of the Choric part
the Parode is the first undivided utterance of the
Chorus: the Stasimon is a Choric ode without anapaests
or trochaic tetrameters: the Commos is a joint lamentation of Chorus and actors. The parts of Tragedy which 3
must be treated as elements of the whole have been

χρῆσθαι πρότερον εἴπαμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται κεχωρισμένα ταῦτ' ἐστίν.]

XIII Ὧν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συνιστάντας τοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς τραγῳδίας ἔργον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν εἰρημένοις. ἐπειδὴ οὖν 2 δεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγῳδίας μὴ ἁπλῆν ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερῶν καὶ ἐλεεινῶν εἶναι μιμητικήν (τοῦτο γὰρ ἴδιον τῆς τοιαύτης μιμήσεως ἐστίν), πρῶτον μὲν δῆλον ὅτι οὔτε τοὺς ἐπιεικεῖς ἄνδρας δεῖ μεταβάλλοντας φαίνεσθαι ἐξ εὐτυχίας εἰς δυστυχίαν, οὐ γὰρ φοβερὸν οὐδὲ ἐλεεινὸν τοῦτο ἀλλὰ μιαρόν ἐστιν· οὔτε τοὺς μοχθηροὺς ἐξ ἀτυχίας εἰς εὐτυχίαν, ἀτραγῳδότατον γὰρ τοῦτ' ἐστὶ πάντων, οὐδὲν γὰρ ἔχει ὧν δεῖ, οὔτε γὰρ φιλάνθρω-
1453 a πον οὔτε ἐλεεινὸν οὔτε φοβερόν ἐστιν· οὐδ' αὖ τὸν σφόδρα πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ μὲν γὰρ φιλάνθρωπον ἔχοι ἂν ἡ τοιαύτη σύστασις ἀλλ' οὔτε ἔλεον οὔτε φόβον, ὁ μὲν γὰρ περὶ τὸν ἀνάξιόν ἐστιν δυστυχοῦντα, ὁ δὲ περὶ τὸν ὅμοιον, ἔλεος μὲν περὶ τὸν ἀνάξιον, φόβος δὲ περὶ τὸν ὅμοιον, ὥστε οὔτε ἐλεεινὸν οὔτε φοβερὸν ἔσται τὸ συμβαῖνον. ὁ μεταξὺ ἄρα τούτων λοιπός. ἔστι δὲ τοιοῦτος 3 ὁ μήτε ἀρετῇ διαφέρων καὶ δικαιοσύνῃ, μήτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι' ἁμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχίᾳ,

28. ὧν Parisinus 2038 : ὡς A^c 1453 a 1. αὖ τὸν Parisinus 2038 : αὐτὸ A^c
5. ἔλεος μὲν . . . τὸν ὅμοιον secl. Ritter (non confirm. Arabs)

already mentioned. The quantitative parts—the separate parts into which it is divided—are here enumerated.]

XIII As the sequel to what has already been said, we must proceed to consider what the poet should aim at, and what he should avoid, in constructing his plots; and by what means the specific effect of Tragedy will be produced.
A perfect tragedy should, as we have seen, be arranged 2
not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it
1453 a possesses no single tragic quality; it neither satisfies the moral sense nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible.
There remains, then, the character between these two 3
extremes,—that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous,—a

οἷον Οἰδίπους καὶ Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γενῶν
ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα μῦθον 4
ἁπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τινές φασι, καὶ μετα-
βάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας ἀλλὰ τοὐναντίον
ἐξ εὐτυχίας εἰς δυστυχίαν, μὴ διὰ μοχθηρίαν ἀλλὰ δι'
ἁμαρτίαν μεγάλην ἢ οἵου εἴρηται ἢ βελτίονος μᾶλλον ἢ
χείρονος. σημεῖον δὲ καὶ τὸ γιγνόμενον· πρῶτον μὲν γὰρ 5
οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀπηρίθμουν, νῦν δὲ περὶ
ὀλίγας οἰκίας αἱ κάλλισται τραγῳδίαι συντίθενται, οἷον
περὶ Ἀλκμέωνα καὶ Οἰδίπουν καὶ Ὀρέστην καὶ Μελέαγρον
καὶ Θυέστην καὶ Τήλεφον καὶ ὅσοις ἄλλοις συμβέβηκεν
ἢ παθεῖν δεινὰ ἢ ποιῆσαι. ἡ μὲν οὖν κατὰ τὴν τέχνην
καλλίστη τραγῳδία ἐκ ταύτης τῆς συστάσεώς ἐστι. διὸ καὶ 6
οἱ Εὐριπίδῃ ἐγκαλοῦντες τοῦτ' αὐτὸ ἁμαρτάνουσιν, ὅτι τοῦτο
δρᾷ ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν
τελευτῶσιν. τοῦτο γάρ ἐστιν ὥσπερ εἴρηται ὀρθόν· σημεῖον
δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγι-
κώταται αἱ τοιαῦται φαίνονται, ἂν κατορθωθῶσιν, καὶ ὁ
Εὐριπίδης εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ ἀλλὰ τρα-
γικώτατός γε τῶν ποιητῶν φαίνεται. δευτέρα δ' ἡ πρώτη 7
λεγομένη ὑπὸ τινῶν ἐστιν [σύστασις] ἡ διπλῆν τε τὴν σύστα-
σιν ἔχουσα, καθάπερ ἡ Ὀδύσσεια, καὶ τελευτῶσα ἐξ ἐναν-
τίας τοῖς βελτίοσι καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτη διὰ
τὴν τῶν θεάτρων ἀσθένειαν· ἀκολουθοῦσι γὰρ οἱ ποιηταὶ
κατ' εὐχὴν ποιοῦντες τοῖς θεαταῖς. ἔστιν δὲ οὐχ αὕτη 8

11. Οἰδίπους apogr.: δίπους A^c 16. ἢ βελτίονος A^c 19. κάλλισται secl. Christ: om. Arabs 20. Ἀλκμέωνα Bywater (cf. Meisterhans Gramm. Att. Inschr. p. 35): Ἀλκμαίωνα codd. 24. τοῦτ' αὐτὸ Thurot: τὸ αὐτὸ codd.: αὐτὸ Bywater: αὐτοὶ Reiz: secl. Margoliouth collato Arabe 25. <αἱ> πολλαὶ Knebel: fort. πολλαὶ <αἳ> Tyrrell 31. σύστασις secl. Twining ἡ] ἢ A^c 33. βελτίωσι A^c 34. θεάτρων A^c et Σ, ut videtur (cf. **1449 a** 9, Herod. vi. 21 ἐς δάκρυα ἔπεσε τὸ θέητρον, Aristoph. Eq. 233 τὸ γὰρ θέατρον δεξιόν): θεατῶν Riccardianus 16

personage like Oedipus, Thyestes, or other illustrious men of such families.

A well constructed plot should, therefore, be single 4
in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but, reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse. The practice of the stage bears out 5
our view. At first the poets recounted any legend that came in their way. Now, the best tragedies are founded on the story of a few houses,—on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art should be of this construction. Hence they are in error 6
who censure Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if well worked out, are the most tragic in effect; and Euripides, faulty though he may be in the general management of his subject, yet is felt to be the most tragic of the poets.

In the second rank comes the kind of tragedy which 7
some place first. Like the Odyssey, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The 8
pleasure, however, thence derived is not the true tragic

<ἡ> ἀπὸ τραγῳδίας ἡδονὴ ἀλλὰ μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γὰρ οἳ ἂν ἔχθιστοι ὦσιν ἐν τῷ μύθῳ, οἷον Ὀρέστης καὶ Αἴγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται καὶ ἀποθνῄσκει οὐδεὶς ὑπ' οὐδενός.

XIV Ἔστιν μὲν οὖν τὸ φοβερὸν καὶ ἐλεεινὸν ἐκ τῆς ὄψεως γί-
1453 b γνεσθαι, ἔστιν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων,
ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμείνονος. δεῖ γὰρ καὶ ἄνευ
τοῦ ὁρᾶν οὕτω συνεστάναι τὸν μῦθον, ὥστε τὸν ἀκούοντα τὰ
πράγματα γινόμενα καὶ φρίττειν καὶ ἐλεεῖν ἐκ τῶν συμβαινόν-
των· ἅπερ ἂν πάθοι τις ἀκούων τὸν τοῦ Οἰδίπου μῦθον.
τὸ δὲ διὰ τῆς ὄψεως τοῦτο παρασκευάζειν ἀτεχνό- 2
τερον καὶ χορηγίας δεόμενόν ἐστιν. οἱ δὲ μὴ τὸ φοβε-
ρὸν διὰ τῆς ὄψεως ἀλλὰ τὸ τερατῶδες μόνον παρασκευά-
ζοντες οὐδὲν τραγῳδίᾳ κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεῖ
ζητεῖν ἡδονὴν ἀπὸ τραγῳδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ 3
τὴν ἀπὸ ἐλέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρα-
σκευάζειν τὸν ποιητήν, φανερὸν ὡς τοῦτο ἐν τοῖς πράγμα-
σιν ἐμποιητέον. ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται
τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὴ ἢ φίλων εἶναι 4
πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδε-
τέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἐλεεινὸν οὔτε
ποιῶν οὔτε μέλλων, πλὴν κατ' αὐτὸ τὸ πάθος· οὐδ' ἂν
μηδετέρως ἔχοντες· ὅταν δ' ἐν ταῖς φιλίαις ἐγγένηται τὰ

36. <ἡ> coni. Vahlen 37. οἳ ἂν Bonitz: ἂν οἱ codd.: κἂν οἱ Spengel 1453 b 4. συνεστᾶναι A^c 7. ἀτεχνότερον apogr.: ἀτεχνώτερον A^c 15. δὴ Spengel: δὲ codd. 17. ἐχθρὸν <ἀποκτείνῃ> Pazzi <φοβερὸν> οὐδ' ἐλεεινὸν Ueberweg

pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies—like Orestes and Aegisthus—quit the stage as friends at the close, and no one slays or is slain.

XIV 1453 b Fear and pity may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place. This is the impression we should receive from hearing the story of the Oedipus. But to produce this 2
effect by the mere spectacle is a less artistic method, and dependent on extraneous aids. Those who employ spectacular means to create a sense not of the terrible but only of the monstrous, are strangers to the purpose of Tragedy; for we must not demand of Tragedy any and every kind of pleasure, but only that which is proper to it. And since the pleasure which the poet should 3
afford is that which comes from pity and fear through imitation, it is evident that this quality must be impressed upon the incidents.

Let us then determine what are the circumstances which strike us as terrible or pitiful.

Actions capable of this effect must happen between persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention, —except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to

πάθη, οἷον εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ
υἱὸν ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἤ τι ἄλλο τοιοῦτον
δρᾷ, ταῦτα ζητητέον. τοὺς μὲν οὖν παρειλημμένους μύθους 5
λύειν οὐκ ἔστιν, λέγω δὲ οἷον τὴν Κλυταιμήστραν ἀποθα-
νοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ τοῦ Ἀλκμέ-
ωνος, αὐτὸν δὲ εὑρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρῆ-
σθαι καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἴπωμεν σαφέστερον.
ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν πρᾶξιν, ὥσπερ οἱ παλαιοὶ 6
ἐποίουν εἰδότας καὶ γιγνώσκοντας, καθάπερ καὶ Εὐριπίδης
ἐποίησεν ἀποκτείνουσαν τοὺς παῖδας τὴν Μήδειαν· ἔστιν δὲ
πρᾶξαι μέν, ἀγνοοῦντας δὲ πρᾶξαι τὸ δεινόν, εἶθ' ὕστερον
ἀναγνωρίσαι τὴν φιλίαν, ὥσπερ ὁ Σοφοκλέους Οἰδίπους· τοῦ-
το μὲν οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ τῇ τραγῳδίᾳ οἷον
ὁ Ἀλκμέων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν τῷ τραυ-
ματίᾳ Ὀδυσσεῖ. ἔτι δὲ τρίτον παρὰ ταῦτα * * τὸ μέλλον- 7
τα ποιεῖν τι τῶν ἀνηκέστων δι' ἄγνοιαν ἀναγνωρίσαι πρὶν
ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἔστιν ἄλλως. ἢ γὰρ πρᾶξαι
ἀνάγκη ἢ μὴ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν
γινώσκοντα μελλῆσαι καὶ μὴ πρᾶξαι χείριστον· τό τε γὰρ
μιαρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ οὐδεὶς
1454 a ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις, οἷον ἐν Ἀντιγόνῃ τὸν Κρέοντα
ὁ Αἵμων. τὸ δὲ πρᾶξαι δεύτερον. βέλτιον δὲ τὸ ἀγνοοῦντα 8

20. *οἷον εἰ* Sylburg: *οἷον ἢ* codd. 22. *δρᾷ* apogr.: *δρᾶν* A^c 23. *Κλυταιμήστραν* Σ: *Κλυταιμνήστραν* codd. 24. *Ἀλκμαίωνος* codd. 26. *εἴπωμεν* apogr.: *εἴπομεν* A^c 33. *Ἀλκμαίων ὁ* Gryphius: *Ἀλκμαίωνος* codd. 34. *παρὰ ταῦτα,* <*τὸ μελλῆσαι γινώσκοντα καὶ μὴ ποιῆσαι, καὶ τέταρτον*> coni. Vahlen *τὸ* Bonitz: *τὸν* codd. **1454 a** 2. *δεύτερον*] *κράτιστον* Neidhardt, recte, ut opinor

one another—if, for example, a brother kills, or intends to kill, a brother, a son his father, a mother her son, a son his mother, or any other deed of the kind is done—these are the situations to be looked for by the poet. He may not indeed destroy the framework of the received legends—the 5 fact, for instance, that Clytemnestra was slain by Orestes and Eriphyle by Alcmaeon—but he ought to show invention of his own, and skilfully handle the traditional material. Let us explain more clearly what is meant by skilful handling.

The action may be done consciously and with know- 6 ledge of the persons, in the manner of the older poets. It is thus too that Euripides makes Medea slay her children. Or, again, the deed of horror may be done, but done in ignorance, and the tie of kinship or friendship be discovered afterwards. The Oedipus of Sophocles is an example. Here, indeed, the incident is outside the drama proper; but cases occur where it falls within the action of the play: one may cite the Alcmaeon of Astydamas, or Telegonus in the Wounded Odysseus. Again, 7 there is a third case,—<to be about to act with knowledge of the persons and then not to act. The fourth case is> when some one is about to do an irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done,—and that wittingly or unwittingly. But of all these ways, to be about to act knowing the persons, and then not to act, is the worst. It is shocking without being tragic, for no disaster follows. It is, there-
1454 a fore, never, or very rarely, found in poetry. One instance, however, is in the Antigone, where Haemon threatens to kill Creon. The next and better way is that the deed 8

μὲν πρᾶξαι, πράξαντα δὲ ἀναγνωρίσαι· τό τε γὰρ μιαρὸν οὐ πρόσεστιν καὶ ἡ ἀναγνώρισις ἐκπληκτικόν. κράτιστον δὲ 9
τὸ τελευταῖον, λέγω δὲ οἷον ἐν τῷ Κρεσφόντῃ ἡ Μερόπη μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὔ, ἀλλ' ἀνεγνώρισε, καὶ ἐν τῇ Ἰφιγενείᾳ ἡ ἀδελφὴ τὸν ἀδελφόν, καὶ ἐν τῇ Ἕλλῃ ὁ υἱὸς τὴν μητέρα ἐκδιδόναι μέλλων ἀνεγνώρισεν. διὰ γὰρ τοῦτο, ὅπερ πάλαι εἴρηται, οὐ περὶ πολλὰ γένη αἱ τραγῳδίαι εἰσίν. ζητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τύχης εὗρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις· ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν ὅσαις τὰ τοιαῦτα συμβέβηκε πάθη. περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ ποίους τινὰς εἶναι δεῖ τοὺς μύθους εἴρηται ἱκανῶς.

XV Περὶ δὲ τὰ ἤθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι, ἓν μὲν καὶ πρῶτον ὅπως χρηστὰ ᾖ. ἕξει δὲ ἦθος μὲν ἐὰν ὥσπερ ἐλέχθη ποιῇ φανερὸν ὁ λόγος ἢ ἡ πρᾶξις προαίρεσίν τινα, χρηστὸν δὲ ἐὰν χρηστήν. ἔστιν δὲ ἐν ἑκάστῳ γένει· καὶ γὰρ γυνή ἐστιν χρηστὴ καὶ δοῦλος, καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ ὅλως φαῦλόν ἐστιν. δεύτερον δὲ τὸ ἁρμόττοντα· ἔστιν γὰρ ἀνδρεῖον 2
μέν τι ἦθος, ἀλλ' οὐχ ἁρμόττον γυναικὶ τὸ ἀνδρείαν ἢ δεινὴν εἶναι. τρίτον δὲ τὸ ὅμοιον. τοῦτο γὰρ ἕτερον τοῦ 3

4. κράτιστον] δεύτερον Neidhardt, recte, ut opinor 8. Ἕλλῃ] Ἀντιόπῃ Valckenaer 18. φανερὰν Ald., Bekker 19. τινα Parisinus 2038: τινὰ ᾖ Ac: τινα <ἥ τις ἂν> ᾖ coni. Vahlen (? cf. Arab.): <ἣν>τινα <ὃ>ἡ Bywater: τινα ἢ <φυγήν> Düntzer: τινα <ἔχοντα, ὁποία τις ἂν> ᾖ Gomperz: τινα, φαῦλον μὲν ἐὰν φαύλη ᾖ apogr. 22. τὸ Vahlen (ed. 1): τὰ codd. 23. τι ἦθος Hermann: τὸ ἦθος codd. τὸ apogr.: * * τῶι Ac: οὕτως Vahlen collato Pol. iii. 4. 1277 b 20. Desunt in Arabe verba τῷ ἀνδρείαν . . . εἶναι, quorum vicem supplet haec clausula, 'ne ut appareat quidem in ea omnino' (Margoliouth); unde Diels τῷ ἀνδρείαν . . . εἶναι glossema esse arbitratus quod veram lectionem eiecerit. scribendum esse coni.

should be perpetrated. Still better, that it should be perpetrated in ignorance, and the discovery made afterwards. There is then nothing to shock us, while the discovery produces a startling effect. The last case is the 9
best, as when in the Cresphontes Merope is about to slay her son, but, recognising who he is, spares his life. So in the Iphigenia, the sister recognises the brother just in time. Again in the Helle, the son recognises the mother when on the point of giving her up. This, then, is why a few families only, as has been already observed, furnish the subjects of tragedy. It was not art, but happy chance, that led the poets in search of subjects to impress the tragic quality upon their plots. They are compelled, therefore, to have recourse to those houses whose history contains moving incidents like these.

Enough has now been said concerning the structure of the incidents, and the right kind of plot.

XV In respect of Character there are four things to be
1. aimed at. First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing 2
to aim at is propriety. There is a type of manly valour; but valour in a woman, or unscrupulous cleverness, is inappropriate. Thirdly, character must be true to life: for 3
[redacted]

χρηστὸν τὸ ἦθος καὶ ἁρμόττον ποιῆσαι ὥσπερ εἴρηται.
τέταρτον δὲ τὸ ὁμαλόν. κἂν γὰρ ἀνώμαλός τις ᾖ ὁ τὴν 4
μίμησιν παρέχων καὶ τοιοῦτον ἦθος ὑποτιθείς, ὅμως ὁμα-
λῶς ἀνώμαλον δεῖ εἶναι. ἔστιν δὲ παράδειγμα πονηρίας μὲν 5
ἤθους μὴ ἀναγκαίου οἷον ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστῃ, τοῦ
δὲ ἀπρεποῦς καὶ μὴ ἁρμόττοντος ὅ τε θρῆνος Ὀδυσσέως ἐν
τῇ Σκύλλῃ καὶ ἡ τῆς Μελανίππης ῥῆσις, τοῦ δὲ ἀνωμάλου
ἡ ἐν Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἡ ἱκετεύουσα τῇ
ὑστέρᾳ. χρὴ δὲ καὶ ἐν τοῖς ἤθεσιν ὥσπερ καὶ ἐν τῇ τῶν 6
πραγμάτων συστάσει ἀεὶ ζητεῖν ἢ τὸ ἀναγκαῖον ἢ τὸ εἰκός,
ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ πράττειν ᾖ ἀναγκαῖον
ἢ εἰκός, καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ᾖ ἀναγκαῖον ἢ εἰκός.
φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ 7
1454 b μύθου συμβαίνειν, καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μη-
χανῆς καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν· ἀλλὰ μη-
χανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ
γέγονεν ἃ οὐχ οἷόν τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον, ἃ
δεῖται προαγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ ἀποδί-

ὥστε μηδὲ φαίνεσθαι καθόλου: 'The manly character is indeed sometimes found even in a woman (ἔστιν γὰρ ἀνδρεῖον μὲν τὸ ἦθος), but it is not appropriate to her, so that it never appears as a general characteristic of the sex.' Sed hoc aliter dicendum fuisse suspicari licet; itaque Susemihl huiusmodi aliquid tentavit, ὥστε μηδὲ φαίνεσθαι ἐν αὐτῇ ὡς ἐπίπαν, vel ὡς ἐπίπαν εἰπεῖν: 'There is indeed a character (τι ἦθος) of manly courage, but it is not appropriate to a woman, and as a rule is not found in her at all'

25. lacunam ante ὥσπερ statuit Spengel ὥσπερ εἴρηται fort. secludendum: ἅπερ εἴρηται Hermann 29. ἀναγκαίου Marcianus 215, Bywater: ἀναγκαῖον A^c: ἀναγκαίας Thurot οἷον secl. E. Müller 30. <ὁ> Ὀδυσσέως Tucker: <ὁ τοῦ> Ὀδυσσέως Bywater 31. Σκύλλῃ τῇ θαλαττίᾳ Σ, ut videtur post ῥῆσις exemplum τοῦ ἀνομοίου intercidisse coni. Vettori 35 et 36. ᾖ Hermann: ἢ codd. 36. <ὡς> καὶ τοῦτο olim Bywater 37. τῶν μύθων] τῶν ἠθῶν Σ, ut videtur 1454 b 2. ἀπόπλουν Riccardianus 16: ἀνάπλουν Parisinus 2038, Σ, ut videtur: ἁπλοῦν A^c 3. ἐπὶ τὰ apogr.: ἔπειτα A^c 4. οἷόν τε apogr.: οἴονται A^c post ὕστερον distinguit W. R. Hardie, qui ἀγγελίας ad ὅσα πρὸ τοῦ refert, προαγορεύσεως ad ὅσα ὕστερον

this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for though 4 the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent. As an example of motiveless degradation of character, we 5 have Menelaus in the Orestes: of character indecorous and inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe: of inconsistency, the Iphigenia at Aulis,—for Iphigenia the suppliant in no way resembles her later self.

As in the structure of the plot, so too in the por- 6 traiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unravelling 7 of the plot, no less than the complication, must arise out
1454 b of the plot itself, it must not be brought about by the *Deus ex Machina*—as in the Medea, or in the Return of the Greeks in the Iliad. The *Deus ex Machina* should be employed only for events external to the drama,—for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be

δομεν τοῖς θεοῖς ὁρᾶν. ἄλογον δὲ μηδὲν εἶναι ἐν τοῖς πρά-
γμασιν, εἰ δὲ μή, ἔξω τῆς τραγῳδίας, οἷον τὸ ἐν τῷ
Οἰδίποδι τῷ Σοφοκλέους. ἐπεὶ δὲ μίμησίς ἐστιν ἡ τραγῳ- 8
δία βελτιόνων <ἢ καθ'> ἡμᾶς, δεῖ μιμεῖσθαι τοὺς ἀγαθοὺς
εἰκονογράφους· καὶ γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἰδίαν μορφὴν
ὁμοίους ποιοῦντες καλλίους γράφουσιν· οὕτω καὶ τὸν ποιητὴν
μιμούμενον καὶ ὀργίλους καὶ ῥαθύμους καὶ τἆλλα τὰ τοιαῦτα
ἔχοντας ἐπὶ τῶν ἠθῶν, τοιούτους ὄντας ἐπιεικεῖς ποιεῖν
[παράδειγμα σκληρότητος], οἷον τὸν Ἀχιλλέα Ἀγάθων καὶ
Ὅμηρος. ταῦτα δὴ <δεῖ> διατηρεῖν καὶ πρὸς τούτοις τὰς 9
παρὰ τὰ ἐξ ἀνάγκης ἀκολουθούσας αἰσθήσεις τῇ ποιητικῇ·
καὶ γὰρ κατ' αὐτὰς ἔστιν ἁμαρτάνειν πολλάκις· εἴρηται
δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἱκανῶς.

XVI Ἀναγνώρισις δὲ τί μέν ἐστιν, εἴρηται πρότερον· εἴδη
δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ᾗ πλείστῃ
χρῶνται δι' ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ τὰ μὲν 2
σύμφυτα, οἷον "λόγχην ἣν φοροῦσι Γηγενεῖς" ἢ ἀστέρας
οἵους ἐν τῷ Θυέστῃ Καρκίνος, τὰ δὲ ἐπίκτητα, καὶ τούτων
τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί, τὰ δὲ ἐκτός, τὰ περι-
δέραια καὶ οἷον ἐν τῇ Τυροῖ διὰ τῆς σκάφης. ἔστιν δὲ καὶ
τούτοις χρῆσθαι ἢ βέλτιον ἢ χεῖρον, οἷον Ὀδυσσεὺς διὰ 3
τῆς οὐλῆς ἄλλως ἀνεγνωρίσθη ὑπὸ τῆς τροφοῦ καὶ ἄλλως

7. τὸ A^c (? τω pr. A^c) : τὸ vel τῷ apogr. : τὰ Ald. 9. ἢ καθ' add. Stahr (confirm. Arabs) 14. παράδειγμα σκληρότητος secl. Bywater : οἷον ante παράδειγμα ponit Tucker ἀγάθων apogr. : ἀγαθῶν A^c 15. δὴ δεῖ Ald. : δὴ A^c : δεῖ apogr. τὰς παρὰ τὰ vel τὰ παρὰ τὰς apogr. : τὰς παρὰ τὰς A^c 20. ᾗ πλείστῃ apogr. : ἡ πλείστη A^c 21. ἡ apogr. : ἢ A^c 22. ἀστέρες Richards 24. περιδέραια apogr. pauca : περιδέρρεα A^c 25. οἷον apogr. : οἱ A^c σκάφης] σπάθης Σ, ut videtur, 'ensis' Arabs : (R. Ellis) 26. <ὁ> Ὀδυσσεὺς Bywater

reported or foretold; for to the gods we ascribe the power of seeing all things. Within the action there must be nothing irrational. If the irrational cannot be excluded, it should be outside the scope of the tragedy. Such is the irrational element in the Oedipus of Sophocles.

Again, since Tragedy is an imitation of persons who 8
are above the common level, the example of good portrait-painters should be followed. They, while reproducing the distinctive form of the original, make a likeness which is true to life and yet more beautiful. So too the poet, in representing men who are irascible or indolent, or have other defects of character, should preserve the type and yet ennoble it. In this way Achilles is portrayed by Agathon and Homer.

These then are rules the poet should observe. Nor 9
should he neglect those appeals to the senses, which, though not among the essentials, are the concomitants of poetry; for here too there is much room for error. But of this enough has been said in our published treatises.

XVI What Recognition is has been already explained. We will now enumerate its kinds.

First, the least artistic form, which, from poverty of wit, is most commonly employed—recognition by signs.
Of these some are congenital,—such as 'the spear which 2
the earth-born race bear on their bodies,' or the stars introduced by Carcinus in his Thyestes. Others are acquired after birth; and of these some are bodily marks, as scars; some external tokens, as necklaces, or the little ark in the Tyro by which the discovery is effected. Even 3
these admit of more or less skilful treatment. Thus in the recognition of Odysseus by his scar, the discovery is

ὑπὸ τῶν συβοτῶν· εἰσὶ γὰρ αἱ μὲν πίστεως ἕνεκα ἀτεχνότεραι, καὶ αἱ τοιαῦται πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὥσπερ ἡ ἐν τοῖς Νίπτροις, βελτίους. δεύτεραι δὲ αἱ πεποιη- 4
μέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἄτεχνοι. οἷον Ὀρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης· ἐκείνη μὲν γὰρ διὰ τῆς ἐπιστολῆς, ἐκεῖνος δὲ αὐτὸς λέγει ἃ βούλεται ὁ ποιητὴς ἀλλ' οὐχ ὁ μῦθος· διὸ ἐγγύς τι τῆς εἰρημένης ἁμαρτίας ἐστίν, ἐξῆν γὰρ ἂν ἔνια καὶ ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἡ τῆς κερκίδος φωνή. ἡ τρίτη διὰ μνήμης, τῷ αἰσθέσθαι 5
1455 a τι ἰδόντα, ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιογένους· ἰδὼν γὰρ τὴν γραφὴν ἔκλαυσεν· καὶ ἡ ἐν Ἀλκίνου ἀπολόγῳ· ἀκούων γὰρ τοῦ κιθαριστοῦ καὶ μνησθεὶς ἐδάκρυσεν, ὅθεν ἀνεγνωρίσθησαν. τετάρτη δὲ ἡ ἐκ συλλογισμοῦ, οἷον ἐν Χοηφόροις, 6
ὅτι ὅμοιός τις ἐλήλυθεν, ὅμοιος δὲ οὐθεὶς ἀλλ' ἢ ὁ Ὀρέστης, οὗτος ἄρα ἐλήλυθεν. καὶ ἡ Πολυίδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὀρέστην συλλογίσασθαι ὅτι ἥ τ' ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεῖ, ὅτι ἐλθὼν ὡς εὑρήσων υἱὸν αὐτὸς ἀπόλλυται. καὶ ἡ ἐν τοῖς Φινείδαις. ἰδοῦσαι γὰρ τὸν τόπον συνελογίσαντο τὴν εἱμαρμένην ὅτι ἐν τούτῳ εἵμαρτο ἀποθανεῖν

31. *οἷον* <*ὁ*> Bywater *Ὀρέστης* secl. Diels (confirmante fort. Arabe) 32. *ἀνεγνωρίσθη* Spengel 34. *διὸ ἐγγύς τι* Vahlen : *δι' ὅτι ἐγγὺς* A[c]: *διό τι ἐγγὺς* Bywater 35. alia Σ legisse videtur, 'haec sunt in eo quod dixit Sophocles se audiisse vocem radii contempti' (Arabs); unde W. R. Hardie coni. *τοιαύτη δ' ἡ ἐν τῷ* [*Σοφοκλέους* ?] *Τηρεῖ* "*τῆς ἀναύδου,*" *φησί,* "*κερκίδος φωνὴν κλύω*" 36. *ἡ τρίτη* Spengel : *ἤτοι τῃ* A[c] : *τρίτη ἡ* apogr. *αἴσθεσθαί* A[c] **1455 a** 1. *τοῖς* apogr. : *τῆς* A[c] 2. *ἀπολόγῳ* Parisinus 2038 : *ἀπὸ λόγων* A[c] 4. *Χοηφόροις* Vettori : *χλοηφόροις* A[c] 6. *Πολυίδου* Tyrwhitt : *πολυείδου* apogr. : *πολυείδους* A[c] 10. *Φινείδαις* Reiz : *φινίδαις* codd.

made in one way by the nurse, in another by the swine-herds. The use of tokens for the express purpose of proof—and, indeed, any formal proof with or without tokens—is a less artistic mode of recognition. A better kind is that which comes about by a turn of incident, as in the Bath Scene in the Odyssey.

Next come the recognitions invented at will by the 4
poet, and on that account wanting in art. For example, Orestes in the Iphigenia reveals the fact that he is Orestes. She, indeed, makes herself known by the letter; but he, by speaking himself, and saying what the poet, not what the plot requires. This, therefore, is nearly allied to the fault above mentioned:—for Orestes might as well have brought tokens with him. Another similar instance is the 'voice of the shuttle' in the Tereus of Sophocles.

1455 a The third kind depends on memory when the sight of 5
some object awakens a feeling: as in the Cyprians of Dicaeogenes, where the hero breaks into tears on seeing the picture; or again in the 'Lay of Alcinous,' where Odysseus, hearing the minstrel play the lyre, recalls the past and weeps; and hence the recognition.

The fourth kind is by process of reasoning. Thus in 6
the Choëphori:—'Some one resembling me has come: no one resembles me but Orestes: therefore Orestes has come.' Such too is the discovery made by Iphigenia in the play of Polyidus the Sophist. It was a natural reflexion for Orestes to make, 'So I too must die at the altar like my sister.' So, again, in the Tydeus of Theodectes, the father says, 'I came to find my son, and I lose my own life.' So too in the Phineidae: the women, on seeing the place, inferred their fate:—'Here

αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα. ἔστιν δέ τις καὶ συν- 7 θετὴ ἐκ παραλογισμοῦ τοῦ θατέρου, οἷον ἐν τῷ Ὀδυσσεῖ τῷ ψευδαγγέλῳ· ὁ μὲν γὰρ τὸ τόξον ἔφη * * * γνώσεσθαι ὃ οὐχ ἑωράκει, τὸ δὲ ὡς δὴ ἐκείνου ἀναγνωριοῦντος διὰ τούτου ποιῆσαι, παραλογισμός. πασῶν δὲ βελτίστη ἀναγνώρισις ἡ ἐξ 8 αὐτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων, οἷον [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ· εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦται μόναι ἄνευ τῶν πεποιημένων σημείων καὶ δεραίων. δεύτεραι δὲ αἱ ἐκ συλλογισμοῦ.

XVII Δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπεργάζεσθαι ὅτι μάλιστα πρὸ ὀμμάτων τιθέμενον· οὕτω γὰρ ἂν ἐναργέστατα [ὁ] ὁρῶν ὥσπερ παρ' αὐτοῖς γιγνόμενος τοῖς πραττομένοις εὑρίσκοι τὸ πρέπον καὶ ἥκιστα ἂν λανθάνοι τὰ ὑπεναντία. σημεῖον δὲ τούτου ὃ ἐπετιμᾶτο Καρκίνῳ· ὁ γὰρ Ἀμφιάραος ἐξ ἱεροῦ ἀνῄει, ὃ μὴ ὁρῶντα [τὸν θεατὴν] ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσεν δυσχερανάντων τοῦτο τῶν θεατῶν. ὅσα δὲ δυνατὸν καὶ τοῖς σχήμασιν συναπεργαζόμενον. πιθανώτατοι γὰρ ἀπὸ τῆς αὐτῆς 2

13. θατέρου Bursian, praeeunte Hermann: θεάτρου codd. 14–16. ὁ μὲν γὰρ . . . παραλογισμός] multo plura hic legisse videtur Arabs (Margoliouth); post ἔφη lacunam indicavi; vide quae supra in versione addidi, Arabem quoad potui secutus 14. ὁ μὲν apogr.: τὸ μὲν A^c τὸ ante τόξον om. apogr. 15. δὴ Tyrwhitt: δι' codd. 16. ποιῆσαι codd.: ἐποίησε Ald. παραλογισμός Riccardianus 46, Vahlen (confirm. Arabs): παραλογισμόν codd. 17. ἐκπλήξεως apogr.: πλήξεως A^c τῆς ἐκπλήξεως . . . εἰκότων om. Arabs εἰκόντων A^c 18. ὁ secl. Vahlen: τὸ Bywater: ὃ Tucker: ἡ apogr. pauca 19–20. αἱ γὰρ τοιαῦται . . . περιδεραίων secl. Gomperz 20. δεραίων apogr. corr.: δέρεων A^c: περιδεραίων apogr. pauca σημείων καὶ δεραίων secl. Tucker, fort. recte 24. ἐναργέστατα apogr.: ἐνεργέστατα A^c ὁ om. Parisinus 2038 25. λανθάνοι τὸ A^c: λανθάνοιτο apogr. plura (το deletum est in nonnullis) ἐπετιμᾶτο marg. Riccardiani 16: ἐπιτιμᾶ τῶι A^c (cf. **1462 a 10**) 27. ἀνῄει Guelferbytanus (confirm. Arabs): ἂν εἴη A^c ὁρῶντα codd.: ὁρῶντ' ἂν Vahlen 27–28. τὸν θεατὴν seclusi (cf. Rhet. i. 2. 1358 a 8 τοὺς ἀκροατὰς in textum irrepsit): τὸν ποιητὴν Dacier μὴ ὁρῶντ' αὐτὸν [θεατὴν] Gomperz, emendationis meae, credo, inscius 30. ἀπὸ τῆς αὐτῆς codd. (confirmare videtur Arabs): ἀπ' αὐτῆς τῆς Tyrwhitt

we are doomed to die, for here we were cast forth.' Again, there is a composite kind of recognition involving 7 false inference on the part of one of the characters, as in the Odysseus Disguised as a Messenger. A said <that no one else was able to bend the bow; . . . hence B (the disguised Odysseus) imagined that A would> recognise the bow which, in fact, he had not seen; and to bring about a recognition by this means—the expectation that A would recognise the bow—is false inference.

But of all recognitions, the best is that which arises 8 from the incidents themselves, where the startling discovery is made by natural means. Such is that in the Oedipus of Sophocles, and in the Iphigenia; for it was natural that Iphigenia should wish to dispatch a letter. These recognitions alone dispense with the artificial aid of tokens or amulets. Next come the recognitions by process of reasoning.

XVII In constructing the plot and working it out with the proper diction, the poet should place the scene, as far as possible, before his eyes. In this way, seeing everything with the utmost vividness, as if he were a spectator of the action, he will discover what is in keeping with it, and be most unlikely to overlook inconsistencies. The need of such a rule is shown by the fault found in Carcinus. Amphiaraus was on his way from the temple. This fact escaped the observation of one who did not see the situation. On the stage, however, the piece failed, the audience being offended at the oversight.

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for 2

φύσεως οἱ ἐν τοῖς πάθεσίν εἰσιν καὶ χειμαίνει ὁ χειμαζόμενος
καὶ χαλεπαίνει ὁ ὀργιζόμενος ἀληθινώτατα. διὸ εὐφυοῦς ἡ
ποιητική ἐστιν ἢ μανικοῦ· τούτων γὰρ οἱ μὲν εὔπλαστοι οἱ δὲ
ἐκστατικοί εἰσιν. τούς τε λόγους καὶ τοὺς πεποιημένους 3
1455 b δεῖ καὶ αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἶθ' οὕτως ἐπεισ-
οδιοῦν καὶ παρατείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι τὸ καθ-
όλου, οἷον τῆς Ἰφιγενείας· τυθείσης τινὸς κόρης καὶ ἀφα-
νισθείσης ἀδήλως τοῖς θύσασιν, ἱδρυνθείσης δὲ εἰς ἄλλην
χώραν, ἐν ᾗ νόμος ἦν τοὺς ξένους θύειν τῇ θεῷ ταύτην ἔσχε
τὴν ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ ἀδελφῷ συνέβη ἐλθεῖν
τῆς ἱερείας (τὸ δὲ ὅτι ἀνεῖλεν ὁ θεὸς διά τινα αἰτίαν, ἔξω τοῦ
καθόλου [ἐλθεῖν ἐκεῖ], καὶ ἐφ' ὅ τι δέ, ἔξω τοῦ μύθου). ἐλθὼν
δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώρισεν, εἴθ' ὡς Εὐρι-
πίδης εἴθ' ὡς Πολύιδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι
οὐκ ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι,
καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἤδη ὑποθέντα τὰ 4
ὀνόματα ἐπεισοδιοῦν· ὅπως δὲ ἔσται οἰκεῖα τὰ ἐπεισόδια,
οἷον ἐν τῷ Ὀρέστῃ ἡ μανία δι' ἧς ἐλήφθη καὶ ἡ σω-
τηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ 5
ἐπεισόδια σύντομα, ἡ δ' ἐποποιία τούτοις μηκύνεται. τῆς

33. duplicem lect. εὔπλαστοι et ἄπλαστοι habuisse videtur Σ (Diels) 34. ἐκστατικοί Riccardianus 46 (confirm. Arabs, vid. Margoliouth, Class. Rev. xv. 54): ἐξεταστικοί codd. cett. τούς τε vel τούτους τε τοὺς apogr.: τούτους τε A^c, sed ne Graece quidem dicitur παρειλημμένους coni. Vahlen 1455 b 2. ἐπεισοδίου A^c παρατείνειν Riccardianus 46, Vettori: περιτείνειν codd. 7-8. secludendum videtur aut ἐλθεῖν ἐκεῖ (Bekker ed. 3) aut ἔξω τοῦ καθόλου (Düntzer) 8. καθόλου] fort. μύθου Vahlen μύθου] fort. καθόλου Vahlen 9. ἀνεγνωρίσθη M. Schmidt 10. Πολύειδος codd. (cf. 1455 a 6) 15. δράμασι (vel ἄσμασι) apogr.: ἅρμασιν A^c

those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most life-like reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self.

As for the story, whether the poet takes it ready 3
1455 b made or constructs it for himself, he should first sketch its general outline, and then fill in the episodes and amplify in detail. The general plan may be illustrated by the Iphigenia. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up all strangers to the goddess. To this ministry she is appointed. Some time later her own brother chances to arrive. The fact that the oracle for some reason ordered him to go there, is outside the general plan of the play. The purpose, again, of his coming is outside the action proper. However, he comes, he is seized, and, when on the point of being sacrificed, reveals who he is. The mode of recognition may be either that of Euripides or of Polyidus, in whose play he exclaims very naturally:— 'So it was not my sister only, but I too, who was doomed to be sacrificed'; and by that remark he is saved.

After this, the names being once given, it remains 4
to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that 5

γὰρ Ὀδυσσείας <οὐ> μακρὸς ὁ λόγος ἐστίν· ἀποδημοῦντός τινος ἔτη πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσειδῶνος καὶ μόνου ὄντος, ἔτι δὲ τῶν οἴκοι οὕτως ἐχόντων ὥστε τὰ χρήματα ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τὸν υἱὸν ἐπιβουλεύεσθαι, αὐτὸς δὲ ἀφικνεῖται χειμασθεὶς καὶ ἀναγνωρίσας τινὰς αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ' ἐχθροὺς διέφθειρε. τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισόδια.

XVIII *Ἔστι δὲ πάσης τραγῳδίας τὸ μὲν δέσις τὸ δὲ λύσις, τὰ μὲν ἔξωθεν καὶ ἔνια τῶν ἔσωθεν πολλάκις ἡ δέσις, τὸ δὲ λοιπὸν ἡ λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ' ἀρχῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν ἐξ οὗ μεταβαίνειν εἰς εὐτυχίαν ἢ εἰς ἀτυχίαν <συμβαίνει>, λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι τέλους· ὥσπερ ἐν τῷ Λυγκεῖ τῷ Θεοδέκτου δέσις μὲν τά τε προπεπραγμένα καὶ ἡ τοῦ παιδίου λῆψις καὶ πάλιν †ἡ αὐτῶν δὴ * *† λύσις δ' ἡ ἀπὸ τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. * * τραγῳδίας δὲ εἴδη εἰσὶ τέσσαρα, [τοσαῦτα γὰρ* 2
καὶ τὰ μέρη ἐλέχθη,] ἡ μὲν πεπλεγμένη, ἧς τὸ ὅλον ἐστὶν

17. *οὐ* add. Vulcanius (confirm. Arabs) *μακρὸς* A^c : *μικρὸς* apogr. 19. *ἔτι* Riccardianus 16, Σ : *ἐπεὶ* A^c 21. *δὲ* codd. : *δὴ* coni. Vahlen 22. *τινὰς αὐτὸς* codd. : *ὅτι αὐτὸς* coni. Bywater : *τινὰς αὐτὸς* olim seclusi : *αὐτὸς* secl. Spengel. Codicum lectionem stabilivit Vahlen (1898) citato Diodoro Siculo iv. 59. 6 *τὸν Αἰγέα διὰ τῶν συμβόλων ἀνεγνώρισεν* : simili fortasse sensu Plutarch. Vit. Thes. ch. xii *συναγαγὼν τοὺς πολίτας ἐγνώριζεν* 25. *πολλάκις* post *ἔξωθεν* collocavit Ueberweg : codd. lect. confirm. Arabs 28. *εἰς εὐτυχίαν ἢ εἰς ἀτυχίαν* O^b : *εἰς εὐτυχίαν* codd. cett. : *εἰς εὐτυχίαν <ἐκ δυστυχίας συμβαίνει ἢ ἐξ εὐτυχίας εἰς δυστυχίαν>* coni. Vahlen : *<εἰς δυστυχίαν συμβαίνει ἢ> εἰς εὐτυχίαν* Gomperz 30. λυγκεῖ apogr. : λυκεῖ A^c 31. *δὴ* A^c : *δὴ <ἀπαγωγή,>* coni. Vahlen : *δή<λωσις,>* Christ ('et ea quae patefecit' Arabs) 32. *λύσις δὲ ἡ* Parisinus 2038, coni. Vahlen : om. cett. ('solutio autem est quod fiebat' Arabs) *τοῦ θανάτου* : fort. *τοῦ Δαναοῦ* (Vahlen et Spengel) *τοῦ τέλους*] huc transferenda quae leguntur **1456 a** 7–10 *δίκαιον—κρατεῖσθαι* (Susemihl) 33. *τοσαῦτα γὰρ—ἐλέχθη* secl. Susemihl ed. 1 34. *καὶ τὰ μέρη* A^c : *κατὰ μέρη* Heine : *καὶ τὰ μύθων* Tyrwhitt : *καὶ τὰ μύθου* Susemihl *ἡ μὲν <ἁπλῆ ἡ δὲ>* Zeller (Vahlen post *ἀναγνώρισις* 35 *<ἡ δὲ ἁπλῆ>* cum definitione deesse suspicatur)

give extension to Epic poetry. Thus the story of the Odyssey can be stated briefly. A certain man is absent from home for many years; he is jealously watched by Poseidon, and left desolate. Meanwhile his home is in a wretched plight—suitors are wasting his substance and plotting against his son. At length, tempest-tost, he himself arrives; he makes certain persons acquainted with him; he attacks the suitors with his own hand, and is himself preserved while he destroys them. This is the essence of the plot; the rest is episode.

XVIII Every tragedy falls into two parts,—Complication and Unravelling or *Dénouement*. Incidents extraneous to the action are frequently combined with a portion of the action proper, to form the Complication; the rest is the Unravelling. By the Complication I mean all that extends from the beginning of the action to the part which marks the turning-point to good or bad fortune. The Unravelling is that which extends from the beginning of the change to the end. Thus, in the Lynceus of Theodectes, the Complication consists of the incidents presupposed in the drama, the seizure of the child, and then again * * <The Unravelling> extends from the accusation of murder to the end.

There are four kinds of Tragedy, the Complex, depend- 2
ing entirely on Reversal of the Situation and Recognition;

περιπέτεια καὶ ἀναγνώρισις, ἡ δὲ παθητική, οἷον οἵ τε Αἴαν-
1456 a *τες καὶ οἱ Ἰξίονες, ἡ δὲ ἠθική, οἷον αἱ Φθιώτιδες καὶ ὁ*
*Πηλεύς. τὸ δὲ τέταρτον <ἡ ἁπλῆ> * * † όης † οἷον αἵ τε*
Φορκίδες καὶ Προμηθεὺς καὶ ὅσα ἐν ᾅδου. μάλιστα μὲν οὖν 3
ἅπαντα δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ μή, τὰ μέγιστα καὶ πλεῖ-
στα, ἄλλως τε καὶ ὡς νῦν συκοφαντοῦσιν τοὺς ποιητάς· γε-
γονότων γὰρ καθ' ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἑκάστου τοῦ
ἰδίου ἀγαθοῦ ἀξιοῦσι τὸν ἕνα ὑπερβάλλειν. δίκαιον δὲ καὶ
τραγῳδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν οὐδεν<ὶ> ἴσως <ὡς>
τῷ μύθῳ· τοῦτο δέ, ὧν ἡ αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ
πλέξαντες εὖ λύουσι κακῶς· δεῖ δὲ ἄμφω ἀεὶ κρατεῖσθαι.
χρὴ δὲ ὅπερ εἴρηται πολλάκις μεμνῆσθαι καὶ μὴ ποιεῖν ἐπο- 4
ποιικὸν σύστημα τραγῳδίαν (ἐποποιικὸν δὲ λέγω τὸ πολύ-
μυθον), οἷον εἴ τις τὸν τῆς Ἰλιάδος ὅλον ποιοῖ μῦθον. ἐκεῖ
μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος,
ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει. ση- 5
μεῖον δέ, ὅσοι πέρσιν Ἰλίου ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος
ὥσπερ Εὐριπίδης, <ἢ> Νιόβην καὶ μὴ ὥσπερ Αἰσχύλος,
ἢ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἀγάθων ἐξ-

1456 a 2. *ἡ ἁπλῆ* add. Susemihl   post *ἡ ἁπλῆ* nonnulla intercidisse puto   *τὸ δὲ τέταρτον όης* A^c: *τὸ δὲ τέταρτον ὄψις* (cf. ad **1458 a** 6) Bywater, recte, nisi fallor, quod ad *ὄψις* attinet, sed *τὰ εἴδη* in hoc loco eadem utique esse debent quae in xxiv. 1: *τὸ δὲ τέταρτον τερατῶδες* Schrader: *τὸ δὲ τερατῶδες* <*ἀλλότριον*> Wecklein   5. *ἄλλως τε* apogr.: *ἀλλ' ὥς γε* A^c   6. *ἑκάστου* Marcianus 215, Parisinus 2038: *ἕκαστον* A^c   7–10. *δίκαιον—κρατεῖσθαι* v. ad **1455 b** 33   8. *οὐδενὶ ἴσως ὡς* Bonitz: *οὐδενὶ ὡς* Tyrwhitt: *οὐδὲν ἴσως τῷ* codd.   9. *τοῦτο*] *ταὐτὸ* Teichmüller: *τούτῳ* Bursian   10. *κρατεῖσθαι* (cf. Polit. iv. (vii.) 13. 1331 b 38) Vahlen et Σ ('prensarunt utrumque' Arabs): *κροτεῖσθαι* codd.   12. *δὲ* ante *τὸ* add. A^c: om. apogr.   17. *ἢ* add. Vahlen   *Νιόβην*] *Ἑκάβην* Valla, unde *Ἑκάβην* [*καὶ . . . Αἰσχύλος,*] Reinach   18. *ἀγαθῶν* pr. A^c et Σ

1456 a the Pathetic (where the motive is passion),—such as the
tragedies on Ajax and Ixion; the Ethical (where the
motives are ethical),—such as the Phthiotides and the
Peleus. The fourth kind is the Simple. <We here
exclude the purely spectacular element>, exemplified by
the Phorcides, the Prometheus, and scenes laid in Hades.
The poet should endeavour, if possible, to combine all 3
poetic elements; or failing that, the greatest number and
those the most important; the more so, in face of the
cavilling criticism of the day. For whereas there have
hitherto been good poets, each in his own branch, the
critics now expect one man to surpass all others in their
several lines of excellence.

In speaking of a tragedy as the same or different, the
best test to take is the plot. Identity exists where the
Complication and Unravelling are the same. Many poets
tie the knot well, but unravel it ill. Both arts, however, should always be mastered.

Again, the poet should remember what has been often 4
said, and not make an Epic structure into a Tragedy—
by an Epic structure I mean one with a multiplicity of
plots—as if, for instance, you were to make a tragedy
out of the entire story of the Iliad. In the Epic poem,
owing to its length, each part assumes its proper
magnitude. In the drama the result is far from
answering to the poet's expectation. The proof is that 5
the poets who have dramatised the whole story of the
Fall of Troy, instead of selecting portions, like Euripides;
or who have taken the whole tale of Niobe, and not a
part of her story, like Aeschylus, either fail utterly or
meet with poor success on the stage. Even Agathon

*ἔπεσεν ἐν τούτῳ μόνῳ· ἐν δὲ ταῖς περιπετείαις [καὶ ἐν τοῖς
ἁπλοῖς πράγμασι] στοχάζεται ὧν βούλονται θαυμαστῶς·
τραγικὸν γὰρ τοῦτο καὶ φιλάνθρωπον. ἔστιν δὲ τοῦτο, ὅταν* 6
*ὁ σοφὸς [μὲν] μετὰ πονηρίας ἐξαπατηθῇ, ὥσπερ Σίσυ-
φος, καὶ ὁ ἀνδρεῖος μὲν ἄδικος δὲ ἡττηθῇ. ἔστιν δὲ τοῦτο
εἰκὸς ὥσπερ* Ἀγάθων *λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ
καὶ παρὰ τὸ εἰκός. καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολα-* 7
*βεῖν τῶν ὑποκριτῶν, καὶ μόριον εἶναι τοῦ ὅλου καὶ συναγω-
νίζεσθαι μὴ ὥσπερ* Εὐριπίδῃ *ἀλλ' ὥσπερ* Σοφοκλεῖ. *τοῖς
δὲ λοιποῖς τὰ ᾀδόμενα <οὐδὲν> μᾶλλον τοῦ μύθου ἢ ἄλλης
τραγῳδίας ἐστίν· διὸ ἐμβόλιμα ᾄδουσιν πρώτου ἄρξαντος*
Ἀγάθωνος *τοῦ τοιούτου. καίτοι τί διαφέρει ἢ ἐμβόλιμα
ᾄδειν ἢ εἰ ῥῆσιν ἐξ ἄλλου εἰς ἄλλο ἁρμόττοι ἢ ἐπεισόδιον
ὅλον;*

XIX Περὶ *μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν δὲ περὶ
λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν
τοῖς περὶ ῥητορικῆς κείσθω, τοῦτο γὰρ ἴδιον μᾶλλον ἐκείνης
τῆς μεθόδου. ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ
τοῦ λόγου δεῖ παρασκευασθῆναι. μέρη δὲ τούτων τό τε ἀπο-* 2
δεικνύναι καὶ τὸ λύειν καὶ τὸ πάθη παρασκευάζειν, οἷον
1456 b *ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὅσα τοιαῦτα, καὶ ἔτι μέγεθος*

19–20. *καὶ ἐν . . . πράγμασι* secl. Susemihl: tuetur Arabs *ἐν τοῖς ἁπλοῖς*] *ἐν τοῖς διπλοῖς* Twining: *ἁπλῶς ἐν τοῖς* Gomperz 20. *στοχάζεται* Heinsius: *στοχάζονται* codd. 21. *τραγικὸν—φιλάνθρωπον* infra post *ἡττηθῇ* collocat Susemihl 22. aut secludendum *μὲν* (Margoliouth cum Arabe) aut *δὲ* post *πονηρίας* legendum (add. Riccardianus 16) 23. *ἡττήθη* A[c] 24. *καὶ εἰκὸς ὥσπερ* Riccardianus 46 (confirm. Arabs) 27. *ὥσπερ παρ'—ὥσπερ παρὰ* Ald., ceterum cf. Pol. 1339 b 8 28. *λοιποῖς*] *πολλοῖς* Margoliouth cum Arabe *ᾀδόμενα* Maggi ('quae canuntur' Arabs): *διδόμενα* A[c] *οὐδὲν* add. Vahlen, et Σ ('nihil . . . aliud amplius' Arabs): *οὐ* add. Maggi 30. *τοιούτου*] *ποιητοῦ* Σ, ut videtur 33. *ἤδη* apogr.: *ἤδ'* A[c]: *εἰδεῶν* Σ, ut videtur 34. *καὶ* Hermann: *ἢ* codd. 38. *πάθη* secl. Bernays, tuetur Arabs

has been known to fail from this one defect. In his Reversals of the Situation, however, he shows a marvellous skill in the effort to hit the popular taste,—to produce a tragic effect that satisfies the moral sense. This effect is 6
produced when the clever rogue, like Sisyphus, is outwitted, or the brave villain defeated. Such an event is probable in Agathon's sense of the word: 'it is probable,' he says, 'that many things should happen contrary to probability.'

The Chorus too should be regarded as one of the 7
actors; it should be an integral part of the whole, and share in the action, in the manner not of Euripides but of Sophocles. As for the later poets, their choral songs pertain as little to the subject of the piece as to that of any other tragedy. They are, therefore, sung as mere interludes,—a practice first begun by Agathon. Yet what difference is there between introducing such choral interludes, and transferring a speech, or even a whole act, from one play to another?

XIX It remains to speak of Diction and Thought, the other parts of Tragedy having been already discussed. Concerning Thought, we may assume what is said in the Rhetoric, to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech, the subdivisions being,— 2
proof and refutation; the excitation of the feelings, such
1456 b as pity, fear, anger, and the like; the suggestion of

καὶ μικρότητας. δῆλον δὲ ὅτι καὶ [ἐν] τοῖς πράγμασιν ἀπὸ 3
τῶν αὐτῶν ἰδεῶν δεῖ χρῆσθαι, ὅταν ἢ ἐλεεινὰ ἢ δεινὰ ἢ
μεγάλα ἢ εἰκότα δέῃ παρασκευάζειν· πλὴν τοσοῦτον δια-
φέρει, ὅτι τὰ μὲν δεῖ φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ
ἐν τῷ λόγῳ ὑπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ
τὸν λόγον γίγνεσθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος ἔργον, εἰ
φαίνοιτο ἡ διάνοια καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν 4
λέξιν ἓν μέν ἐστιν εἶδος θεωρίας τὰ σχήματα τῆς λέξεως,
ἅ ἐστιν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχον-
τος ἀρχιτεκτονικήν, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διή-
γησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι ἄλλο
τοιοῦτον. παρὰ γὰρ τὴν τούτων γνῶσιν ἢ ἄγνοιαν οὐδὲν 5
εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται ὅ τι καὶ ἄξιον σπου-
δῆς. τί γὰρ ἄν τις ὑπολάβοι ἡμαρτῆσθαι ἃ Πρωταγόρας
ἐπιτιμᾷ, ὅτι εὔχεσθαι οἰόμενος ἐπιτάττει εἰπὼν "μῆνιν ἄειδε
θεά," τὸ γὰρ κελεῦσαι φησὶν ποιεῖν τι ἢ μὴ ἐπίταξίς ἐστιν.
διὸ παρείσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς ὂν θεώρημα.

XX [Τῆς δὲ λέξεως ἁπάσης τάδ' ἐστὶ τὰ μέρη, στοι-
χεῖον συλλαβὴ σύνδεσμος ὄνομα ῥῆμα [ἄρθρον] πτῶσις
λόγος. στοιχεῖον μὲν οὖν ἐστιν φωνὴ ἀδιαίρετος, οὐ πᾶσα 2

1456 b 2. *μικρότητας* A^c: *σμικρότητα* Parisinus 2038 *ἐν* secl. Ueberweg: <*τοῖς*> *ἐν* Wrobel **3.** *ἰδεῶν* apogr.: *εἰδεῶν* A^c **4.** *δέῃ* Parisinus 2038: *δ' ἢ* A^c **8.** *φαίνοιτο* scripsi: *φανοῖτο* codd. *ἡ διάνοια* Margoliouth, Wrobel (praeeunte Spengel): *ἡδέα* codd. ('voluptates' Arabs): *ἤδη* Castelvetro: *ᾗ δέοι* Vahlen (ed. 2): *ἤδη ἃ δεῖ* Tyrwhitt: *ἤδη τῇ θέᾳ* Gomperz **20.** *ἄρθρον* secl. Hartung (quem dubitantius secutus sum): post *σύνδεσμος* transtulit Spengel (confirm. Arabs): *σύνδεσμος* <*ἢ*> *ἄρθρον* Steinthal

importance or its opposite. Now, it is evident that 3
the dramatic incidents must be treated from the same points of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, importance, or probability. The only difference is, that the incidents should speak for themselves without verbal exposition; while the effects aimed at in speech should be produced by the speaker, and as a result of the speech. For what were the business of a speaker, if the Thought were revealed quite apart from what he says?

Next, as regards Diction. One branch of the inquiry 4
treats of the Modes of Utterance. But this province of knowledge belongs to the art of Delivery and to the masters of that science. It includes, for instance, —what is a command, a prayer, a statement, a threat, a question, an answer, and so forth. To know or not 5
to know these things involves no serious censure upon the poet's art. For who can admit the fault imputed to Homer by Protagoras,—that in the words, 'Sing, goddess, of the wrath,' he gives a command under the idea that he utters a prayer? For to tell some one to do a thing or not to do it is, he says, a command. We may, therefore, pass this over as an inquiry that belongs to another art, not to poetry.

XX [Language in general includes the following parts:— Letter, Syllable, Connecting word, Noun, Verb, Inflexion or Case, Sentence or Phrase.

A Letter is an indivisible sound, yet not every such 2
sound, but only one which can form part of a group of

*δὲ ἀλλ' ἐξ ἧς πέφυκε συνθετὴ γίγνεσθαι φωνή· καὶ γὰρ τῶν
θηρίων εἰσὶν ἀδιαίρετοι φωναί, ὧν οὐδεμίαν λέγω στοι-
χεῖον. ταύτης δὲ μέρη τό τε φωνῆεν καὶ τὸ ἡμίφωνον καὶ
ἄφωνον. ἔστιν δὲ φωνῆεν μὲν <τὸ> ἄνευ προσβολῆς ἔχον* 3
*φωνὴν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον
φωνὴν ἀκουστήν, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ
προσβολῆς καθ' αὑτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ
τῶν ἐχόντων τινὰ φωνὴν γινόμενον ἀκουστόν, οἷον τὸ Γ καὶ
τὸ Δ. ταῦτα δὲ διαφέρει σχήμασίν τε τοῦ στόματος καὶ* 4
*τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύ-
τητι, ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ· περὶ ὧν
καθ' ἕκαστον [ἐν] τοῖς μετρικοῖς προσήκει θεωρεῖν. συλλαβὴ* 5
*δέ ἐστιν φωνὴ ἄσημος συνθετὴ ἐξ ἀφώνου καὶ φωνὴν ἔχον-
τος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβὴ καὶ μετὰ τοῦ
Α, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρῆσαι τὰς διαφορὰς
τῆς μετρικῆς ἐστιν. σύνδεσμος δέ ἐστιν φωνὴ ἄσημος ἢ οὔ-* 6
1457 a *τε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων
φωνῶν, πεφυκυῖα [συν]τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ*

22. *συνθετὴ* apogr. ('compositae voci' Arabs): *συνετὴ* A[c] 25. *τὸ* add. Reiz 33. *ἐν* secl. Spengel 34. post *φωνὴν ἔχοντος* coni. Christ *<ἢ πλειόνων ἀφώνων καὶ φωνὴν ἔχοντος>* 35–36. *καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβὴ καὶ μετὰ τοῦ Α* A[c]: 'nam Γ et Ρ sine Α non faciunt syllabam, quoniam tantum fiunt syllaba cum Α' Arabs, unde *καὶ γὰρ τὸ ΓΡ <οὐκ> ἄνευ τοῦ Ρ συλλαβή, ἀλλὰ μετὰ τοῦ Α* Margoliouth (similia Susemihl ed. 1): *καὶ γὰρ τὸ ΓΑ ἄνευ τοῦ Ρ συλλαβὴ καὶ μετὰ τοῦ Ρ* Tyrwhitt: *καὶ γὰρ τὸ Α ἄνευ τοῦ ΓΡ συλλαβὴ καὶ μετὰ τοῦ ΓΡ* M. Schmidt **1457 a** 1–8. *ἢ οὔτε κωλύει —ἤτοι, δέ.* Hartung, Susemihl. Codicum fide ita vulgo legitur: *ἢ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικήν, ἐκ πλειόνων φωνῶν πεφυκυῖαν συντίθεσθαι, καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, ἣν μὴ ἁρμόττει* (*ἣν μὴ ἁρμόττῃ* apogr.) *ἐν ἀρχῇ τιθέναι καθ' αὑτόν* (*αὐτήν* Tyrwhitt), *οἷον μέν* (*μεν̄.* A[c]), *ἤτοι* (*ητοι̅.* A[c]), *δέ* (*δε̄* A[c]). *ἢ φωνὴ ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μιᾶς σημαντικῶν* (Robortelli: *σημαντικὸν* A[c]) *δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν. ἄρθρον δ' ἐστὶ φωνὴ ἄσημος, ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, οἷον τὸ ἀμφί* (Hartung: *φ̄. μ̄. ῑ.* A[c]: *φημί* Ald., Bekker) *καὶ τὸ περί* (*π̄. ε̄. ρ̄. ῑ.* A[c]) *καὶ τὰ ἄλλα.*

sounds. For even brutes utter indivisible sounds, none of which I call a letter. The sound I mean may be 3
either a vowel, a semi-vowel, or a mute. A vowel is that which without impact of tongue or lip has an audible sound. A semi-vowel, that which with such impact has an audible sound, as S and R. A mute, that which with such impact has by itself no sound, but joined to a vowel sound becomes audible, as G and D. These are distinguished according to the form 4
assumed by the mouth and the place where they are produced; according as they are aspirated or smooth, long or short; as they are acute, grave, or of an intermediate tone; which inquiry belongs in detail to the writers on metre.

A Syllable is a non-significant sound, composed of a 5
mute and a vowel: for GR without A is a syllable, as also with A,—GRA. But the investigation of these differences belongs also to metrical science.

A Connecting word is a non-significant sound, which 6
1457 a neither causes nor hinders the union of many sounds into one significant sound; it may be placed at either

Sed nescio an Döring vero propius accesserit qui locum sic restituit: *σύνδεσμος δέ ἐστιν φωνὴ ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν, μιᾶς σημαντικῶν δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν, ἣν μὴ ἁρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ' αὑτήν, οἷον τὸ ἀμφὶ καὶ τὸ περὶ καὶ τὰ ἄλλα. ἄρθρον δ' ἐστὶ φωνὴ ἄσημος, ἣ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν [πεφυκυῖαν] συντίθεσθαι, <ἀλλ'> ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, πεφυκυῖα τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, οἷον μέν, ἤτοι, δέ.* Nullam tamen Arabis rationem Döring habuit, et Arabs quidem cum nostris codicibus parum congruit. Ipse ut in re nondum satis explicata *ἐπέχειν* me fateor 2. *πεφυκυῖα τίθεσθαι* Winstanley: *πεφυκυῖαν συντίθεσθαι* codd.

τοῦ μέσου· ἢ φωνὴ ἄσημος ἣ ἐκ πλειόνων μὲν φω-
νῶν μιᾶς, σημαντικῶν δέ, ποιεῖν πέφυκεν μίαν σημαντικὴν
φωνήν, οἷον τὸ ἀμφί καὶ τὸ περί καὶ τὰ ἄλλα· <ἢ> φωνὴ 7
ἄσημος ἣ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, ἣν μὴ
ἁρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ' αὑτήν, οἷον μέν, ἤτοι,
δέ. [ἢ φωνὴ ἄσημος ἣ οὔτε κωλύει οὔτε ποιεῖ φωνὴν
μίαν σημαντικὴν ἐκ πλειόνων φωνῶν πεφυκυῖα τίθεσθαι καὶ
ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὄνομα δέ ἐστι φωνὴ 8
συνθετὴ σημαντικὴ ἄνευ χρόνου ἧς μέρος οὐδέν ἐστι καθ'
αὑτὸ σημαντικόν· ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ
αὐτὸ καθ' αὑτὸ σημαῖνον, οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον
οὐ σημαίνει. ῥῆμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρό- 9
νου ἧς οὐδὲν μέρος σημαίνει καθ' αὑτό, ὥσπερ καὶ ἐπὶ τῶν
ὀνομάτων· τὸ μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ σημαίνει τὸ
πότε, τὸ δὲ βαδίζει ἢ βεβάδικεν προσσημαίνει τὸ μὲν τὸν
παρόντα χρόνον τὸ δὲ τὸν παρεληλυθότα. πτῶσις δ' ἐστὶν 10
ὀνόματος ἢ ῥήματος ἡ μὲν τὸ κατὰ τὸ τούτου ἢ τούτῳ ση-
μαῖνον καὶ ὅσα τοιαῦτα, ἡ δὲ κατὰ τὸ ἑνὶ ἢ πολλοῖς, οἷον
ἄνθρωποι ἢ ἄνθρωπος, ἡ δὲ κατὰ τὰ ὑποκριτικά, οἷον κατ'
ἐρώτησιν, ἐπίταξιν· τὸ γὰρ ἐβάδισεν; ἢ βάδιζε πτῶσις
ῥήματος κατὰ ταῦτα τὰ εἴδη ἐστίν. λόγος δὲ φωνὴ συνθετὴ 11
σημαντικὴ ἧς ἔνια μέρη καθ' αὑτὰ σημαίνει τι· οὐ γὰρ
ἅπας λόγος ἐκ ῥημάτων καὶ ὀνομάτων σύγκειται, οἷον "ὁ
τοῦ ἀνθρώπου ὁρισμός"· ἀλλ' ἐνδέχεται <καὶ> ἄνευ ῥημάτων

4. σημαντικῶν Robortelli: σημαντικὸν A^c 7. ἤτοι] δή τοί Bywater 8–10. ἢ . . . μέσου seclus. Reiz 17. ποτὲ Spengel βαδίζει apogr.: βαδίζειν A^c προσσημαίνει Parisinus 2038: προσημαίνει A^c 19. τὸ κατὰ τὸ Riccardianus 16: τὸ κατὰ A^c: κατὰ τὸ Reiz 22. ἐβάδισεν; (nota interrogationis addita) Tyrwhitt: <ἆρ'> ἐβάδισεν; Vahlen βάδιζε Riccardianus 16: ἐβάδιζεν A^c 26. καὶ add. Gomperz

end or in the middle of a sentence. Or, a non-significant sound, which out of several sounds, each of them significant, is capable of forming one significant sound,—as ἀμφί, περί, and the like. Or, a non-significant sound, 7
which marks the beginning, end, or division of a sentence; such, however, that it cannot correctly stand by itself at the beginning of a sentence,—as μέν, ἤτοι, δέ.

8 A Noun is a composite significant sound, not marking time, of which no part is in itself significant: for in double or compound words we do not employ the separate parts as if each were in itself significant. Thus in Theodorus, 'god-given,' the δῶρον or 'gift' is not in itself significant.

9 A Verb is a composite significant sound, marking time, in which, as in the noun, no part is in itself significant. For 'man,' or 'white' does not express the idea of 'when'; but 'he walks,' or 'he has walked' does connote time, present or past.

10 Inflexion belongs both to the noun and verb, and expresses either the relation 'of,' 'to,' or the like; or that of number, whether one or many, as 'man' or 'men'; or the modes or tones in actual delivery, e.g. a question or a command. 'Did he go?' and 'go' are verbal inflexions of this kind.

11 A Sentence or Phrase is a composite significant sound, some at least of whose parts are in themselves significant; for not every such group of words consists of verbs and nouns—'the definition of man,' for example —but it may dispense even with the verb. Still it will

εἶναι λόγον. μέρος μέντοι ἀεί τι σημαῖνον ἕξει, οἷον "ἐν τῷ βαδίζειν," "Κλέων ὁ Κλέωνος." εἷς δέ ἐστι λόγος διχῶς, ἢ γὰρ 12
ὁ ἓν σημαίνων, ἢ ὁ ἐκ πλειόνων συνδέσμῳ, οἷον ἡ Ἰλιὰς μὲν συνδέσμῳ εἷς, ὁ δὲ τοῦ ἀνθρώπου τῷ ἓν σημαίνειν.]

XXI 'Ονόματος δὲ εἴδη τὸ μὲν ἁπλοῦν, ἁπλοῦν δὲ λέγω ὃ μὴ ἐκ σημαινόντων σύγκειται, οἷον γῆ, τὸ δὲ διπλοῦν· τούτου δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου (πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος [καὶ ἀσήμου]), τὸ δὲ ἐκ σημαινόντων σύγκειται. εἴη δ' ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλαπλοῦν, οἷον τὰ πολλὰ τῶν Μασσαλιωτῶν· Ἑρμοκαϊ-
1457 b κόξανθος <ἐπευξάμενος Διὶ πατρί>. ἅπαν δὲ ὄνομά ἐστιν 2
ἢ κύριον ἢ γλῶττα ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον ἢ ἐπεκτεταμένον ἢ ὑφῃρημένον ἢ ἐξηλλαγμένον. λέγω 3
δὲ κύριον μὲν ᾧ χρῶνται ἕκαστοι, γλῶτταν δὲ ᾧ ἕτεροι· ὥστε φανερὸν ὅτι καὶ γλῶτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ· τὸ γὰρ σίγυνον Κυπρίοις μὲν κύριον, ἡμῖν δὲ γλῶττα. μεταφορὰ δέ 4
ἐστιν ὀνόματος ἀλλοτρίου ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος ἢ ἀπὸ τοῦ εἴδους ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἴ-

28. βαδίζειν A^c: βαδίζει Parisinus 2038 Κλέων ὁ Κλέωνος M. Schmidt (Κλέωνος habuit Σ): Κλέων ὁ Κλέων codd. ἐν τῷ "βαδίζει Κλέων" ὁ (τὸ Bigg) Κλέων edd. plerique 29. συνδέσμῳ Riccardianus 16: συνδέσμων A^c 30. τῷ apogr.: τὸ A^c 33. ἐν τῷ ὀνόματι Vahlen, et Σ, ut videtur: ἐν τῷ ὀνόματος codd.: ἐντὸς τοῦ ὀνόματος Tucker 34. καὶ ἀσήμου om. Σ, ut videtur ('non tamen indicans in nomine' Arabs). Idem effecit Ussing deleto καὶ ἀσήμου in v. 33 et mutata interpunctione, ἐκ σημαίνοντος, πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος, καὶ ἀσήμου, κτλ. 36. μεγαλιωτῶν codd.: Μασσαλιωτῶν Diels, qui collato Arabe ('sicut multa de Massiliotis Hermocaicoxanthus qui supplicabatur dominum caelorum') totum versum Ἑρμοκ.—πατρί tanquam epici carminis, comice scripti, ex coniectura restituit: unde μετὰ <γέλωτος οἷον Μασσα>λιωτῶν coni. Rutherford. Ἑρμοκ. ad Phocaeam spectat, Massiliae μητρόπολιν, urbem inter Hermum et Caïcum sitam. Ceteras emendationes licet iam missas facere, e.g. μεγαλείων ὡς Winstanley: μεγαλείων οἷον Bekker ed. 3: μεγαλείων ὧν Vahlen **1457 b** 3. ἀφῃρημένον Spengel (cf. **1458 a** 1) 9. τὸ om. apogr.

always have some significant part, as 'in walking,' or 'Cleon son of Cleon.' A sentence or phrase may form 12
a unity in two ways,—either as signifying one thing, or as consisting of several parts linked together. Thus the Iliad is one by the linking together of parts, the definition of man by the unity of the thing signified.]

XXI Words are of two kinds, simple and double. By simple I mean those composed of non-significant elements, such as γῆ. By double or compound, those composed either of a significant and non-significant element (though within the whole word no element is significant), or of elements that are both significant. A word may likewise be triple, quadruple, or multiple in form, like
1457 b so many Massilian expressions, e.g. 'Hermo-caico-xanthus <who prayed to Father Zeus>.'

Every word is either current, or strange, or meta- 2
phorical, or ornamental, or newly-coined, or lengthened, or contracted, or altered.

By a current or proper word I mean one which is 3
in general use among a people; by a strange word, one which is in use in another country. Plainly, therefore, the same word may be at once strange and current, but not in relation to the same people. The word σίγυνον, 'lance,' is to the Cyprians a current term but to us a strange one.

Metaphor is the application of an alien name by 4
transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is,

δοὺς ἐπὶ εἶδος ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν 5
ἐπὶ εἶδος οἷον "νηῦς δέ μοι ἥδ' ἕστηκεν·" τὸ γὰρ ὁρμεῖν ἐστιν
ἑστάναι τι. ἀπ' εἴδους δὲ ἐπὶ γένος "ἦ δὴ μυρί' Ὀδυσσεὺς
ἐσθλὰ ἔοργεν·" τὸ γὰρ μυρίον πολύ <τί> ἐστιν, ᾧ νῦν ἀντὶ
τοῦ πολλοῦ κέχρηται. ἀπ' εἴδους δὲ ἐπὶ εἶδος οἷον "χαλκῷ
ἀπὸ ψυχὴν ἀρύσας" καὶ "ταμὼν ἀτειρέι χαλκῷ·" ἐνταῦθα
γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἴρηκεν·
ἄμφω γὰρ ἀφελεῖν τί ἐστιν. τὸ δὲ ἀνάλογον λέγω, ὅταν 6
ὁμοίως ἔχῃ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον
πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ
ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἀνθ'
οὗ λέγει πρὸς ὅ ἐστι. λέγω δὲ οἷον ὁμοίως ἔχει φιάλη πρὸς
Διόνυσον καὶ ἀσπὶς πρὸς Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα
Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ ὃ γῆρας πρὸς
βίον, καὶ ἑσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἑσπέραν γῆ-
ρας ἡμέρας καὶ τὸ γῆρας ἑσπέραν βίου ἤ, ὥσπερ Ἐμπεδοκλῆς,
δυσμὰς βίου. ἐνίοις δ' οὐκ ἔστιν ὄνομα κείμενον τῶν ἀνά- 7
λογον, ἀλλ' οὐδὲν ἧττον ὁμοίως λεχθήσεται· οἷον τὸ τὸν
καρπὸν μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ
ἡλίου ἀνώνυμον· ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἥλιον καὶ
τὸ σπείρειν πρὸς τὸν καρπόν, διὸ εἴρηται "σπείρων θεοκτίσταν
φλόγα." ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς χρῆσθαι 8
καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον ἀποφῆσαι τῶν

11. ὁρμῖν A^c 12. ἑστᾶναι (ᾶ ut videtur ex ά) A^c ἦ δὴ apogr.: ἤδη A^c 13. μύριον A^c τί add. Twining 15. ἀρύσας καὶ Tyrwhitt (ἀρύσας Leidensis, corr. Vaticanus 1400, καὶ Laurentianus lx. 21): ἀερύσασκε A^c ταμὼν Bekker (ed. 3): τεμῶν A^c ατηρει A^c 25–26. ἡμέρας—δυσμὰς Riccardianus 16, Parisinus 2038: ἡμέρας ἢ ὥσπερ Ἐμπεδοκλῆς καὶ τὸ γῆρας ἑσπέραν βίου ἢ δυσμὰς A^c 28. ἀπὸ] ἐπὶ M. Schmidt 30. <τὸν ἀφιέντα> τὸν καρπόν Castelvetro

proportion. Thus from genus to species, as: 'There lies 5
my ship'; for lying at anchor is a species of lying.
From species to genus, as: 'Verily ten thousand noble
deeds hath Odysseus wrought'; for ten thousand is a
species of large number, and is here used for a large
number generally. From species to species, as: 'With
blade of bronze drew away the life,' and 'Cleft the water
with the vessel of unyielding bronze.' Here *ἀρύσαι*, 'to
draw away,' is used for *ταμεῖν*, 'to cleave,' and *ταμεῖν*
again for *ἀρύσαι*,—each being a species of taking away.
Analogy or proportion is when the second term is to the 6
first as the fourth to the third. We may then use the
fourth for the second, or the second for the fourth.
Sometimes too we qualify the metaphor by adding the
term to which the proper word is relative. Thus the
cup is to Dionysus as the shield to Ares. The cup may,
therefore, be called 'the shield of Dionysus,' and the
shield 'the cup of Ares.' Or, again, as old age is to life,
so is evening to day. Evening may therefore be called
'the old age of the day,' and old age, 'the evening of
life,' or, in the phrase of Empedocles, 'life's setting sun.'
For some of the terms of the proportion there is at times 7
no word in existence; still the metaphor may be used.
For instance, to scatter seed is called sowing: but the
action of the sun in scattering his rays is nameless. Still
this process bears to the sun the same relation as sowing
to the seed. Hence the expression of the poet 'sowing
the god-created light.' There is another way in which 8
this kind of metaphor may be employed. We may apply
an alien term, and then deny of that term one of its

οἰκείων τι, οἷον εἰ τὴν ἀσπίδα εἴποι φιάλην μὴ Ἄρεως ἀλλ'
ἄοινον. <κόσμος δὲ . . . >. πεποιημένον δ' ἐστὶν ὃ ὅλως 9
μὴ καλούμενον ὑπὸ τινῶν αὐτὸς τίθεται ὁ ποιητής, (δοκεῖ γὰρ
ἔνια εἶναι τοιαῦτα) οἷον τὰ κέρατα ἐρνύγας καὶ τὸν ἱερέα
1458 a *ἀρητῆρα. ἐπεκτεταμένον δέ ἐστιν ἢ ἀφῃρημένον τὸ μὲν ἐὰν* 10
φωνήεντι μακροτέρῳ κεχρημένον ᾖ τοῦ οἰκείου ἢ συλλαβῇ
ἐμβεβλημένῃ, τὸ δὲ ἂν ἀφῃρημένον τι ᾖ αὐτοῦ, ἐπεκτεταμένον
μὲν οἷον τὸ πόλεως πόληος καὶ τὸ Πηλείδου Πηληιάδεω,
ἀφῃρημένον δὲ οἷον τὸ κρῖ καὶ τὸ δῶ καὶ "μία γίνεται ἀμ-
φοτέρων ὄψ." ἐξηλλαγμένον δ' ἐστὶν ὅταν τοῦ ὀνομαζομένου 11
τὸ μὲν καταλείπῃ τὸ δὲ ποιῇ, οἷον τὸ "δεξιτερὸν κατὰ μαζόν"
ἀντὶ τοῦ δεξιόν.

[*αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα τὰ* 12
δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾷ εἰς τὸ Ν καὶ Ρ καὶ Σ
καὶ ὅσα ἐκ τούτου σύγκειται (ταῦτα δ' ἐστὶν δύο, Ψ καὶ Ξ),
θήλεα δὲ ὅσα ἐκ τῶν φωνηέντων εἴς τε τὰ ἀεὶ μακρά, οἷον εἰς Η
καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α· ὥστε ἴσα συμβαίνει
πλήθη εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ
<τῷ Σ> ταὐτά ἐστιν. εἰς δὲ ἄφωνον οὐδὲν ὄνομα τελευτᾷ, οὐδὲ
εἰς φωνῆεν βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέπερι.
εἰς δὲ τὸ Υ πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.]

XXII *Λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπεινὴν εἶναι. σα-*
φεστάτη μὲν οὖν ἐστιν ἡ ἐκ τῶν κυρίων ὀνομάτων, ἀλλὰ
ταπεινή· παράδειγμα δὲ ἡ Κλεοφῶντος ποίησις καὶ ἡ

33. *ἀλλ' ἄοινον* Vettori : *ἀλλὰ οἴνου* A^{c} et Σ 34. *<κόσμος δὲ . . .>* Maggi 1458 a 2. *κεχρημένος* Hermann *ᾖ*] *ἡ* A^{c} *συλλαβὴ ἐμβεβλημένη* A^{c} 3. *ἀφήρη μὲν ὄντι ἡ* A^{c} 4. *πόλεος* A^{c} *πηλείδου* Parisinus 2038 : *πηλέος* A^{c} : *Πηλέος <Πηλῆος καὶ τὸ Πηλείδου>* M. Schmidt 6. *ὄψ* Vettori ; *ὄης* A^{c} (O+IC=OΨIC) 10. *καὶ* Σ Riccardianus 16 (confirm. Arabs) : om. A^{c} 14. *πλήθη* A^{c} : *πλήθει* apogr. 15. *τῷ Σ* add. anon. ap. Tyrwhitt 17. post *πέντε* add. *τὸ πῶυ τὸ νᾶπυ τὸ γόνυ τὸ δόρυ τὸ ἄστυ* Riccardianus 16 *ταῦτα <καὶ Α> καὶ Ν <καὶ Ρ> καὶ Σ* Morel

proper attributes; as if we were to call the shield, not 'the cup of Ares,' but 'the wineless cup.'

<An ornamental word . . .>

A newly-coined word is one which has never been even in local use, but is adopted by the poet himself. Some such words there appear to be: as *ἐρνύγες*, 'sprouters,' for *κέρατα*, 'horns,' and *ἀρητήρ*, 'supplicator,' for *ἱερεύς*, 'priest.' 9

1458 a A word is lengthened when its own vowel is exchanged for a longer one, or when a syllable is inserted. A word is contracted when some part of it is removed. Instances of lengthening are,—*πόληος* for *πόλεως*, and Πηληιάδεω for Πηλείδου: of contraction,—*κρῖ*, *δῶ*, and *ὄψ*, as in *μία γίνεται ἀμφοτέρων ὄψ*. 10

An altered word is one in which part of the ordinary form is left unchanged, and part is re-cast; as in *δεξιτερὸν κατὰ μαζόν*, *δεξιτερόν* is for *δεξιόν*. 11

[Nouns in themselves are either masculine, feminine, or neuter. Masculine are such as end in *ν*, *ρ*, ς, or in some letter compounded with ς,—these being two, *ψ* and *ξ*. Feminine, such as end in vowels that are always long, namely *η* and *ω*, and—of vowels that admit of lengthening—those in *α*. Thus the number of letters in which nouns masculine and feminine end is the same; for *ψ* and *ξ* are equivalent to endings in ς. No noun ends in a mute or a vowel short by nature. Three only end in *ι*,—*μέλι*, *κόμμι*, *πέπερι*: five end in *υ*. Neuter nouns end in these two latter vowels; also in *ν* and ς.] 12

XXII The perfection of style is to be clear without being mean. The clearest style is that which uses only current or proper words; at the same time it is mean:—witness the poetry of Cleophon and of Sthenelus. That diction,

Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἡ τοῖς
ξενικοῖς κεχρημένη· ξενικὸν δὲ λέγω γλῶτταν καὶ μετα-
φορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον. ἀλλ' ἄν 2
τις ἅμα ἅπαντα τοιαῦτα ποιήσῃ, ἢ αἴνιγμα ἔσται ἢ βαρβα-
ρισμός· ἂν μὲν οὖν ἐκ μεταφορῶν, αἴνιγμα, ἐὰν δὲ ἐκ
γλωττῶν, βαρβαρισμός· αἰνίγματός τε γὰρ ἰδέα αὕτη ἐστί,
τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν
τῶν <ἄλλων> ὀνομάτων σύνθεσιν οὐχ οἷόν τε τοῦτο ποιῆσαι
κατὰ δὲ τὴν μεταφορὰν ἐνδέχεται, οἷον "ἄνδρ' εἶδον πυρὶ χαλ-
κὸν ἐπ' ἀνέρι κολλήσαντα," καὶ τὰ τοιαῦτα. ἐκ τῶν γλωτ-
τῶν βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαί πως τούτοις· τὸ 3
μὲν γὰρ μὴ ἰδιωτικὸν ποιήσει μηδὲ ταπεινόν, οἷον ἡ γλῶττα
καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τἆλλα τὰ εἰρημένα
εἴδη, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἐλάχιστον δὲ μέρος 4
1458 b συμβάλλεται εἰς τὸ σαφὲς τῆς λέξεως καὶ μὴ ἰδιωτικὸν
αἱ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἐξαλλαγαὶ τῶν ὀνομά-
των· διὰ μὲν γὰρ τὸ ἄλλως ἔχειν ἢ ὡς τὸ κύριον, παρὰ
τὸ εἰωθὸς γιγνόμενον, τὸ μὴ ἰδιωτικὸν ποιήσει, διὰ δὲ τὸ κοι-
νωνεῖν τοῦ εἰωθότος τὸ σαφὲς ἔσται. ὥστε οὐκ ὀρθῶς ψέγου- 5
σιν οἱ ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ δια-
κωμῳδοῦντες τὸν ποιητήν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς
ῥᾴδιον ποιεῖν, εἴ τις δώσει ἐκτείνειν ἐφ' ὁπόσον βούλεται,
ἰαμβοποιήσας ἐν αὐτῇ τῇ λέξει "Ἐπιχάρην εἶδον Μαρα-

24. *ἅμα ἅπαντα* Riccardianus 16, Parisinus 2038: *ἂν ἅπαντα* A[c]: *ἅπαντα* al. *ποιήσῃ* apogr.: *ποιῆσαι* A[c] 28. *ἄλλων* add. Margoliouth, collato Arabe 'reliqua nomina': *κυρίων* add. Heinsius *σύνθεσιν*] *συνήθειαν* Tucker *οὐχοίονται* A[c] 29. fort. *μεταφορῶν* Bywater *ἴδον* A[c] *πυρὶ χαλκὸν* Vettori: *πυρίχαλκον* codd. 30–31. ante vel post *ἐκ*—*βαρβαρισμός* lacunam statuit Gomperz 31. *κεκρᾶσθαι* Maggi e cod. Lampridii ('si miscentur haec' Arabs): *κεκρίσθαι* codd. cett. **1458 b 1.** *συμβάλεται* A[c]: *συμβάλλονται* apogr. 9. *Ἐπιχάρην* Bursian: *ἤτει χάριν* A[c]: *ἐπὶ χάριν* Σ, ut videtur ('appellatum cum favore' Arabs) *εἶδον* apogr.: *ἴδον* A[c]: *ἰδὼν* Gomperz

on the other hand, is lofty and raised above the commonplace which employs unusual words. By unusual, I mean strange (or rare) words, metaphorical, lengthened,—anything, in short, that differs from the normal idiom.
Yet a style wholly composed of such words is either a 2
riddle or a jargon; a riddle, if it consists of metaphors; a jargon, if it consists of strange (or rare) words. For the essence of a riddle is to express true facts under impossible combinations. Now this cannot be done by any arrangement of ordinary words, but by the use of metaphor it can. Such is the riddle:—'A man I saw who on another man had glued the bronze by aid of fire,' and others of the same kind. A diction that is made up of
strange (or rare) terms is a jargon. A certain infusion, 3
therefore, of these elements is necessary to style; for the strange (or rare) word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the use of proper
words will make it perspicuous. But nothing contributes 4
1458 b more to produce a clearness of diction that is remote from commonness than the lengthening, contraction, and alteration of words. For by deviating in exceptional cases from the normal idiom, the language will gain distinction; while, at the same time, the partial con-
formity with usage will give perspicuity. The critics, 5
therefore, are in error who censure these licenses of speech, and hold the author up to ridicule. Thus Eucleides, the elder, declared that it would be an easy matter to be a poet if you might lengthen syllables at will. He caricatured the practice in the very form of his diction, as in the verse:

θῶνάδε βαδίζοντα," καὶ "οὐκ ἄν γ' ἐράμενος τὸν ἐκείνου ἐλλέβορον." τὸ μὲν οὖν φαίνεσθαί πως χρώμενον τούτῳ τῷ 6
τρόπῳ γελοῖον· τὸ δὲ μέτριον κοινὸν ἁπάντων ἐστὶ τῶν μερῶν· καὶ γὰρ μεταφοραῖς καὶ γλώτταις καὶ τοῖς ἄλλοις εἴδεσι χρώμενος ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ αὐτὸ ἂν ἀπεργάσαιτο. τὸ δὲ ἁρμόττον ὅσον διαφέρει ἐπὶ 7
τῶν ἐπῶν θεωρείσθω ἐντιθεμένων τῶν <κυρίων> ὀνομάτων εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθεὶς ἄν τις τὰ κύρια ὀνόματα κατίδοι ὅτι ἀληθῆ λέγομεν· οἷον τὸ αὐτὸ ποιήσαντος ἰαμβεῖον Αἰσχύλου καὶ Εὐριπίδου, ἓν δὲ μόνον ὄνομα μεταθέντος, ἀντὶ [κυρίου] εἰωθότος γλῶτταν, τὸ μὲν φαίνεται καλὸν τὸ δ' εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε

φαγέδαινα <δ'> ἥ μου σάρκας ἐσθίει ποδός,

ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής,[1]

εἴ τις λέγοι τὰ κύρια μετατιθεὶς

νῦν δέ μ' ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδής·

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[1] *Odyss.* ix. 515, νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἄκικυς.

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10. ἄν γ' ἐράμενος apogr.: ἂν γεράμενος A^c: ἂν γευσάμενος Tyrwhitt: ἂν πριάμενος Gomperz 11. πῶς A^c: ἀπρεπῶς Twining: πάντως Hermann 12. μέτριον Spengel: μέτρον codd. 14. ἐπὶ τὰ apogr.: ἔπειτα A^c ἐπὶ τὰ γελοῖα secl. Gomperz 15. ἁρμόττον apogr.: ἁρμόττοντος A^c: ἁρμοττόντως Tucker 16. ἐπῶν] ἐπεκτάσεων Tyrwhitt <κυρίων> coni. Vahlen 19. ἰάμβιον A^c 20. Αἰσχύλῳ Εὐριπίδου Essen: Εὐριπίδου καὶ Αἰσχύλου Richards μεταθέντος Parisinus 2038, Ald.: μετατιθέντος A^c 21. aut κυρίου aut εἰωθότος secludendum esse coni. Vahlen <καὶ> εἰωθότος Heinsius 23. φαγέδαινα δ' ἥ Ritter: φαγέδαινα ἥ apogr.: φαγάδενα ἥ A^c: φαγέδαιναν ἥ Hermann: φαγέδαιν' ἀεί Nauck 25. δὲ μεὼν A^c δεικής Riccardianus 46 ('ut non conveniat' Arabs): ἀειδής A^c: ἄκικυς (cum var. lect. ἀεικής) Od. ix. 515 27. δὲ μεὼν A^c μικρὸς δὲ A^c

Ἐπιχάρην εἶδον Μαραθῶνάδε βαδίζοντα,

or,

οὐκ ἄν γ' ἐράμενος τὸν ἐκείνου ἐλλέβορον.

To employ such license at all obtrusively is, no doubt, 6
grotesque; but in any mode of poetic diction there
must be moderation. Even metaphors, strange (or rare)
words, or any similar forms of speech, would produce
the like effect if used without propriety and with the
express purpose of being ludicrous. How great a differ- 7
ence is made by the appropriate use of lengthening, may
be seen in Epic poetry by the insertion of ordinary forms
in the verse. So, again, if we take a strange (or rare)
word, a metaphor, or any similar mode of expression,
and replace it by the current or proper term, the truth
of our observation will be manifest. For example
Aeschylus and Euripides each composed the same iambic
line. But the alteration of a single word by Euripides,
who employed the rarer term instead of the ordinary
one, makes one verse appear beautiful and the other
trivial. Aeschylus in his Philoctetes says:

φαγέδαινα <δ'> ἥ μου σάρκας ἐσθίει ποδός·

Euripides substitutes θοινᾶται 'feasts on' for ἐσθίει 'feeds on.' Again, in the line,

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής,

the difference will be felt if we substitute the common words,

νῦν δέ μ' ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδής.

καὶ

δίφρον ἀεικέλιον καταθεὶς ὀλίγην τε τράπεζαν,[1]

δίφρον μοχθηρὸν καταθεὶς μικράν τε τράπεζαν·

καὶ τὸ "ἠιόνες βοόωσιν,"[2] ἠιόνες κράζουσιν. ἔτι δὲ Ἀριφρά- 8
δης τοὺς τραγῳδοὺς ἐκωμῴδει, ὅτι ἃ οὐδεὶς ἂν εἴποι ἐν τῇ δια-
λέκτῳ τούτοις χρῶνται, οἷον τὸ δωμάτων ἄπο ἀλλὰ μὴ
ἀπὸ δωμάτων, καὶ τὸ σέθεν καὶ τὸ ἐγὼ δέ νιν καὶ τὸ
1459 a Ἀχιλλέως πέρι ἀλλὰ μὴ περὶ Ἀχιλλέως, καὶ ὅσα ἄλλα
τοιαῦτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ
ἰδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα· ἐκεῖνος δὲ τοῦτο
ἠγνόει. ἔστιν δὲ μέγα μὲν τὸ ἑκάστῳ τῶν εἰρημένων πρεπόν- 9
τως χρῆσθαι, καὶ διπλοῖς ὀνόμασι καὶ γλώτταις, πολὺ δὲ
μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ'
ἄλλου ἔστι λαβεῖν εὐφυΐας τε σημεῖόν ἐστι· τὸ γὰρ εὖ
μεταφέρειν τὸ τὸ ὅμοιον θεωρεῖν ἐστιν. τῶν δ' ὀνομάτων τὰ 10
μὲν διπλᾶ μάλιστα ἁρμόττει τοῖς διθυράμβοις, αἱ δὲ γλῶτται
τοῖς ἡρωικοῖς, αἱ δὲ μεταφοραὶ τοῖς ἰαμβείοις. καὶ ἐν
μὲν τοῖς ἡρωικοῖς ἅπαντα χρήσιμα τὰ εἰρημένα, ἐν δὲ τοῖς
ἰαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν μιμεῖσθαι ταῦτα ἁρ-
μόττει τῶν ὀνομάτων ὅσοις κἂν ἐν λόγοις τις χρή-
σαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ κόσμος.
περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μιμή-
σεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα.

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[1] *Odyss.* xx. 259, δίφρον ἀεικέλιον καταθεὶς ὀλίγην τε τράπεζαν.

[2] *Iliad* xvii. 265.

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29. ἀεικέλιον Parisinus 2038, coni. Susemihl: τ' ἀεικέλιον A^c: τ' αἰκέλιον Vahlen 31. τὸ ἴωνες βοῶσιν ἢ ἴωνες A^c 32. εἴποι apogr.: εἴπηι A^c 1459 a 4. τὸ apogr.: τῶι A^c 10 et 12. ἰαμβίοις A^c 13. κἂν Riccardianus 46: καὶ A^c ὅσοις post ἐν add. A^c: om. apogr.: τοῖς Gomperz: ὁδοῖς Σ, ut videtur (Ellis) τις apogr.: τί A^c

Or, if for the line,

δίφρον ἀεικέλιον καταθεὶς ὀλίγην τε τράπεζαν,

we read,

δίφρον μοχθηρὸν καταθεὶς μικράν τε τράπεζαν.

Or, for *ἠιόνες βοόωσιν, ἠιόνες κράζουσιν.*

Again, Ariphrades ridiculed the tragedians for using 8
phrases which no one would employ in ordinary speech:
for example, *δωμάτων ἄπο* instead of *ἀπὸ δωμάτων,*
1459 a *σέθεν, ἐγὼ δέ νιν, Ἀχιλλέως πέρι* instead of *περὶ*
Ἀχιλλέως, and the like. It is precisely because such phrases are not part of the current idiom that they give distinction to the style. This, however, he failed to see.

It is a great matter to observe propriety in these 9
several modes of expression, as also in compound words, strange (or rare) words, and so forth. But the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances.

Of the various kinds of words, the compound are 10
best adapted to dithyrambs, rare words to heroic poetry, metaphors to iambic. In heroic poetry, indeed, all these varieties are serviceable. But in iambic verse, which reproduces, as far as may be, familiar speech, the most appropriate words are those which are found even in prose. These are,—the current or proper, the metaphorical, the ornamental.

Concerning Tragedy and imitation by means of action this may suffice.

XXIII Περὶ δὲ τῆς διηγηματικῆς κἂν ἐν<ὶ> μέτρῳ μιμητικῆς, ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγῳδίαις συνιστάναι δραματικοὺς καὶ περὶ μίαν πρᾶξιν ὅλην καὶ τελείαν, ἔχουσαν ἀρχὴν καὶ μέσα καὶ τέλος, ἵν' ὥσπερ ζῷον ἓν ὅλον ποιῇ τὴν οἰκείαν ἡδονήν, δῆλον, καὶ μὴ ὁμοίας ἱστορίαις τὰς συνθέσεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ μιᾶς πράξεως ποιεῖσθαι δήλωσιν ἀλλ' ἑνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη περὶ ἕνα ἢ πλείους, ὧν ἕκαστον ὡς ἔτυχεν ἔχει πρὸς ἄλληλα. ὥσπερ 2
γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἥ τ' ἐν Σαλαμῖνι ἐγένετο ναυμαχία καὶ ἡ ἐν Σικελίᾳ Καρχηδονίων μάχη οὐδὲν πρὸς τὸ αὐτὸ συντείνουσαι τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε γίνεται θάτερον μετὰ θάτερον, ἐξ ὧν ἓν οὐδὲν γίνεται τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν τοῦτο δρῶσι. διό, ὥσπερ εἴπομεν ἤδη, καὶ ταύτῃ θεσπέσιος ἂν 3
φανείη Ὅμηρος παρὰ τοὺς ἄλλους, τῷ μηδὲ τὸν πόλεμον καίπερ ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρῆσαι ποιεῖν ὅλον· λίαν γὰρ ἂν μέγας καὶ οὐκ εὐσύνοπτος ἔμελλεν ἔσεσθαι, ἢ τῷ μεγέθει μετριάζοντα καταπεπλεγμένον τῇ ποικιλίᾳ. νῦν δ' ἓν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν πολλοῖς, οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, οἷς διαλαμβάνει τὴν ποίησιν. οἱ δ' ἄλλοι περὶ ἕνα ποιοῦσι
1459 b καὶ περὶ ἕνα χρόνον καὶ μίαν πρᾶξιν πολυμερῆ, οἷον ὁ

17. *κἂν ἐνὶ μέτρῳ* scripsi (cf. **1449 b** 11, **1459 b** 32): *καὶ ἐν μέτρῳ* codd. 18. *συνιστᾶναι* A[c]: *συνεστάναι* coni. Vahlen 20. *ποιεῖ* A[c] 21. *ὁμοίας ἱστορίαις τὰς συνθέσεις* Dacier (confirmat aliquatenus Arabs): *ὁμοίας ἱστορίαις τὰς συνθήσεις* Riccardianus 46: *ὁμοίας ἱστορίας τὰς συνήθεις* codd.: *οἵας ἱστορίας τὰς συνήθεις* M'Vey 22. *εἶναι*] *θεῖναι* Bywater 25. *Σαλαμίνη* A[c] 26. *ναυμαχία* apogr.: *ναύμαχος* A[c] 28. *μετὰ θάτερον* Parisinus 2038, coni. Castelvetro: *μετὰ θατέρου* A[c] 31. *τῷ* Riccardianus 16: *τὸ* A[c] 33–34. *μέγα* (rec. corr. *μέγας*)—*εὐσύνοπτος*—*μετριάζοντα* A[c]: *μέγα*—*εὐσύνοπτον*—*μετριάζον* Bursian 35. *αὐτῶν* secl. Christ: *αὐτοῦ* Heinsius 36. *οἷς* Riccardianus 16: *δὶς* pr. A[c]

XXIII. As to that poetic imitation which is narrative in form and employs a single metre, the plot manifestly ought, as in a tragedy, to be constructed on dramatic principles. It should have for its subject a single action, whole and complete, with a beginning, a middle, and an end. It will thus resemble a living organism in all its unity, and produce the pleasure proper to it. It will differ in structure from historical compositions, which of necessity present not a single action, but a single period, and all that happened within that period to one person or to many, little connected together as the events may be. For as the sea-fight at 2
Salamis and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to any one result, so in the sequence of events, one thing sometimes follows another, and yet no single result is thereby produced. Such is the practice, we may say, of most poets. Here again, then, as has been already 3
observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must have been over-complicated by the variety of the incidents. As it is, he detaches a single portion, and admits as episodes many events from the general story of the war—such as the Catalogue of the ships and others—thus diversifying the poem. All other poets
1459 b take a single hero, a single period, or an action single indeed, but with a multiplicity of parts. Thus did the

τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τοιγαροῦν ἐκ 4
μὲν Ἰλιάδος καὶ Ὀδυσσείας μία τραγῳδία ποιεῖται ἑκα-
τέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς μι-
κρᾶς Ἰλιάδος [πλέον] ὀκτώ, οἷον ὅπλων κρίσις, Φιλοκτή-
της, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Λάκαιναι, Ἰλίου
πέρσις καὶ ἀπόπλους [καὶ Σίνων καὶ Τρῳάδες].

XXIV Ἔτι δὲ τὰ εἴδη ταὐτὰ δεῖ ἔχειν τὴν ἐποποιίαν τῇ τραγῳ-
δίᾳ, ἢ γὰρ ἁπλῆν ἢ πεπλεγμένην ἢ ἠθικὴν ἢ παθητικήν·
καὶ τὰ μέρη ἔξω μελοποιίας καὶ ὄψεως ταὐτά· καὶ γὰρ
περιπετειῶν δεῖ καὶ ἀναγνωρίσεων καὶ παθημάτων· ἔτι
τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. οἷς ἅπασιν 2
Ὅμηρος κέχρηται καὶ πρῶτος καὶ ἱκανῶς. καὶ γὰρ καὶ
τῶν ποιημάτων ἑκάτερον συνέστηκεν ἡ μὲν Ἰλιὰς ἁπλοῦν
καὶ παθητικόν, ἡ δὲ Ὀδύσσεια πεπλεγμένον (ἀναγνώρισις
γὰρ διόλου) καὶ ἠθική· πρὸς γὰρ τούτοις λέξει καὶ διανοίᾳ
πάντα ὑπερβέβληκεν. διαφέρει δὲ κατά τε τῆς συστάσεως 3
τὸ μῆκος ἡ ἐποποιία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος
ἱκανὸς ὁ εἰρημένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν
καὶ τὸ τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάτ-
τους αἱ συστάσεις εἶεν, πρὸς δὲ τὸ πλῆθος τραγῳδιῶν τῶν
εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς τὸ 4
ἐπεκτείνεσθαι τὸ μέγεθος πολύ τι ἡ ἐποποιία ἴδιον διὰ
τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἅμα πραττόμενα

1459 b 2. Κύπρια Reiz : *κυπρικὰ* A^{c} 4. *μόνας* pr. A^{c} 5 et 7. *πλέον* et *καὶ Σίνων καὶ* Τρῳάδες secl. Hermann 7. *πρωϊάδες* pr. A^{c} (*τ* sup. scr. m. rec.) 8. *ἔτι δὲ* bis A^{c} *δεῖ* apogr. : *δὴ* A^{c} 9. *ἠθικὴν* om. Σ 11. *καὶ ἠθῶν* post *ἀναγνωρίσεων* add. Susemihl 13. *ἱκανῶς* apogr. : *ἱκανὸς* A^{c} 14. *πονημάτων* A^{c} 15. *ἀναγνωρίσεις* Christ 16. *ἠθικὸν* corr. rec. m. A^{c} *γὰρ* A^{c}: *δὲ* apogr. 17. *πάντας* apogr. 21. *πρὸς δὲ* apogr. : *πρόσθε* A^{c} *τὸ* ante *τραγῳδιῶν* add. Tucker 22. fort. *καθιεμένων* Richards

author of the Cypria and of the Little Iliad. For this 4
reason the Iliad and the Odyssey each furnish the subject of one tragedy, or, at most, of two; while the Cypria supplies materials for many, and the Little Iliad for eight—the Award of the Arms, the Philoctetes, the Neoptolemus, the Eurypylus, the Mendicant Odysseus, the Laconian Women, the Fall of Ilium, the Departure of the Fleet.

XXIV Again, Epic poetry must have as many kinds as Tragedy: it must be simple, or complex, or 'ethical,' or 'pathetic.' The parts also, with the exception of song and spectacle, are the same; for it requires Reversals of the Situation, Recognitions, and Scenes of Suffering. Moreover, the thoughts and the diction must 2
be artistic. In all these respects Homer is our earliest and sufficient model. Indeed each of his poems has a twofold character. The Iliad is at once simple and 'pathetic,' and the Odyssey complex (for Recognition scenes run through it), and at the same time 'ethical.' Moreover, in diction and thought they are supreme.

Epic poetry differs from Tragedy in the scale on 3
which it is constructed, and in its metre. As regards scale or length, we have already laid down an adequate limit:—the beginning and the end must be capable of being brought within a single view. This condition will be satisfied by poems on a smaller scale than the old epics, and answering in length to the group of tragedies presented at a single sitting.

Epic poetry has, however, a great—a special— 4
capacity for enlarging its dimensions, and we can see the reason. In Tragedy we cannot imitate several lines of

πολλὰ μέρη μιμεῖσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν εἶναι ἔστι πολλὰ μέρη ἅμα ποιεῖν περαινόμενα, ὑφ' ὧν οἰκείων ὄντων αὔξεται ὁ τοῦ ποιήματος ὄγκος. ὥστε τοῦτ' ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν ἀκούοντα καὶ ἐπεισοδιοῦν ἀνομοίοις ἐπεισοδίοις· τὸ γὰρ ὅμοιον ταχὺ πληροῦν ἐκπίπτειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ 5
μέτρον τὸ ἡρωικὸν ἀπὸ τῆς πείρας ἥρμοκεν. εἰ γάρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπὲς ἂν φαίνοιτο· τὸ γὰρ ἡρωικὸν στασιμώτατον καὶ ὀγκωδέστατον τῶν μέτρων ἐστίν (διὸ καὶ γλώττας καὶ μεταφορὰς δέχεται μάλιστα· περιττὴ γὰρ καὶ <ταύτῃ> ἡ διηγηματικὴ μίμησις τῶν ἄλλων). τὸ δὲ ἰαμβεῖον καὶ τετράμετρον κινητικά, τὸ μὲν ὀρχηστικὸν τὸ δὲ πρακτικόν. ἔτι δὲ 6
ἀτοπώτερον, εἰ μιγνύοι τις αὐτά, ὥσπερ Χαιρήμων. διὸ οὐδεὶς μακρὰν σύστασιν ἐν ἄλλῳ πεποίηκεν ἢ τῷ ἡρῴῳ, ἀλλ' ὥσπερ εἴπομεν αὐτὴ ἡ φύσις διδάσκει τὸ ἁρμόττον [αὐτῇ] [δι]αἱρεῖσθαι. Ὅμηρος δὲ ἄλλα τε πολλὰ ἄξιος ἐπαινεῖσθαι 7
καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἀγνοεῖ ὃ δεῖ ποιεῖν αὐτόν. αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γάρ ἐστι κατὰ ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὅλου

29. fort. [τὸ] ἀγαθὸν Bywater 33. διηγηματικὴν apogr.: διηγητικὴν A^c 36. post καὶ add. ταύτῃ Twining: τῇδὶ Tucker 37. μίμησις apogr.: κίνησις A^c .ἰαμβίον A^c **1460 a 1.** κινητικά Ald.: κινητικαὶ A^c: κινητικὰ καὶ Riccardianus 46, Vahlen 2. μιγνύοι Parisinus 2038: μιγνύει apogr.: μηγνύη A^c (fuit μὴ, et η extremum in litura): μὴ .γνοίη Σ (cf. Arab. 'si quis nesciret') 3. τῷ] τὸ A^c 4. αὑτῇ apogr.: αὐτὴ A^c: secl. Gomperz 5. αἱρεῖσθαι Bonitz (confirmare videtur Arabs): διαιρεῖσθαι A^c: δεῖ αἱρεῖσθαι Tucker

actions carried on at one and the same time; we must confine ourselves to the action on the stage and the part taken by the players. But in Epic poetry, owing to the narrative form, many events simultaneously transacted can be presented; and these, if relevant to the subject, add mass and dignity to the poem. The Epic has here an advantage, and one that conduces to grandeur of effect, to diverting the mind of the hearer, and relieving the story with varying episodes. For sameness of incident soon produces satiety, and makes tragedies fail on the stage.

As for the metre, the heroic measure has proved its 5
fitness by the test of experience. If a narrative poem in any other metre or in many metres were now composed, it would be found incongruous. For of all measures the heroic is the stateliest and the most massive; and hence it most readily admits rare words and metaphors, which is another point in which the narrative form of imitation stands alone. On the other
1460 a hand, the iambic and the trochaic tetrameter are stirring measures, the latter being akin to dancing, the former expressive of action. Still more absurd would it be to 6
mix together different metres, as was done by Chaeremon. Hence no one has ever composed a poem on a great scale in any other than heroic verse. Nature herself, as we have said, teaches the choice of the proper measure.

Homer, admirable in all respects, has the special merit 7
of being the only poet who rightly appreciates the part he should take himself. The poet should speak as little as possible in his own person, for it is not this that makes him an imitator. Other poets appear themselves upon

ἀγωνίζονται, μιμοῦνται δὲ ὀλίγα καὶ ὀλιγάκις· ὁ δὲ ὀλίγα
φροιμιασάμενος εὐθὺς εἰσάγει ἄνδρα ἢ γυναῖκα ἢ ἄλλο τι
[ἦθος] καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἤθη. δεῖ μὲν οὖν ἐν ταῖς 8
τραγῳδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον δ' ἐνδέχεται ἐν
τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὃ συμβαίνει μάλιστα τὸ θαυ-
μαστόν, διὰ τὸ μὴ ὁρᾶν εἰς τὸν πράττοντα· ἐπεὶ τὰ περὶ
τὴν Ἕκτορος δίωξιν ἐπὶ σκηνῆς ὄντα γελοῖα ἂν φανείη, οἱ
μὲν ἑστῶτες καὶ οὐ διώκοντες, ὁ δὲ ἀνανεύων, ἐν δὲ τοῖς
ἔπεσιν λανθάνει. τὸ δὲ θαυμαστὸν ἡδύ· σημεῖον δέ· πάντες
γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαχεν 9
δὲ μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δεῖ.
ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄνθρωποι, ὅταν
τουδὶ ὄντος τοδὶ ᾖ ἢ γινομένου γίνηται, εἰ τὸ ὕστερον ἔστιν,
καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι· τοῦτο δέ ἐστι ψεῦδος. διὸ
δή, ἂν τὸ πρῶτον ψεῦδος, ἀλλ' οὐδέ, τούτου ὄντος, ἀνάγκη
<κἀκεῖνο> εἶναι ἢ γενέσθαι [ἢ] προσθεῖναι· διὰ γὰρ τὸ τοῦτο
εἰδέναι ἀληθὲς ὄν, παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον
ὡς ὄν. παράδειγμα δὲ τούτου ἐκ τῶν Νίπτρων. προαιρεῖσθαί 10
τε δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα· τούς τε λόγους
μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μάλιστα μὲν μη-

11. *ἦθος* codd., Σ: secl. Reiz: *εἶδος* Bursian *οὐδέν' ἀήθη* Vettori: *οὐδεναήθη* Urbinas 47: *οὐδένα ἤθη* A^c *ἤθη*] fort. *ἦθος* Christ *κἂν ταῖς* Gomperz 13. *ἄλογον* Vettori: *ἀνάλογον* codd., Σ *δι' ὃ* Parisinus 2038, coni. Vettori: *διὸ* codd. cett. 14. *ἐπεὶ* apogr.: *ἔπειτα* A^c, Σ 21. *τοῦ διόντος* pr. A^c *τοδὶ ᾖ ἢ* apogr.: *τὸ δι' ἣν* pr. A^c (*τὸ δὶ ἢ* corr. rec. m.) 23. *δή*] *δεῖ* Riccardianus 46, Bonitz *ἄλλου δὲ* A^c (*ἀλλ' οὐδὲ* corr. rec. m.): *ἄλλο δὲ* codd. Robortelli: *ἄλλο δ' ὃ* Vahlen: *ἄλλο, ὃ* Christ 23–24. cum verbis *ἀλλ' οὐδὲ—ἀνάγκη—προσθεῖναι* contulerim Rhet. i. 2. 13. 1357 a 17, *ἐὰν γὰρ ᾖ τι τούτων γνώριμον, οὐδὲ δεῖ λέγειν· αὐτὸς γὰρ τοῦτο προστίθησιν ὁ ἀκροατής*, et 18, *τὸ δ' ὅτι στεφανίτης τὰ Ὀλύμπια, οὐδὲ δεῖ προσθεῖναι* 24. *κἀκεῖνο* add. Tucker *ἢ* secl. Bonitz: *ᾖ* Vahlen: *ἣν* Tucker 26. *τούτου* codex Robortelli: *τοῦτο* A^c: *τούτων* apogr.: *τοῦτο* <*τὸ*> Spengel *νίπτρω* A^c

the scene throughout, and imitate but little and rarely. Homer, after a few prefatory words, at once brings in a man, or woman, or other personage; none of them wanting in characteristic qualities, but each with a character of his own.

The element of the wonderful is required in Tragedy. 8
The irrational, on which the wonderful depends for its chief effects, has wider scope in Epic poetry, because there the person acting is not seen. Thus, the pursuit of Hector would be ludicrous if placed upon the stage—the Greeks standing still and not joining in the pursuit, and Achilles waving them back. But in the Epic poem the absurdity passes unnoticed. Now the wonderful is pleasing: as may be inferred from the fact that every one tells a story with some addition of his own, knowing that his hearers like it. It is Homer who 9
has chiefly taught other poets the art of telling lies skilfully. The secret of it lies in a fallacy. For, assuming that if one thing is or becomes, a second is or becomes, men imagine that, if the second is, the first likewise is or becomes. But this is a false inference. Hence, where the first thing is untrue, it is quite unnecessary, provided the second be true, to add that the first is or has become. For the mind, knowing the second to be true, falsely infers the truth of the first. There is an example of this in the Bath Scene of the Odyssey.

Accordingly, the poet should prefer probable im- 10
possibilities to improbable possibilities. The tragic plot must not be composed of irrational parts. Everything

δὲν ἔχειν ἄλογον, εἰ δὲ μή, ἔξω τοῦ μυθεύματος, ὥσπερ
Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λάιος ἀπέθανεν, ἀλλὰ μὴ ἐν
τῷ δράματι, ὥσπερ ἐν Ἠλέκτρᾳ οἱ τὰ Πύθια ἀπαγγέλλον-
τες, ἢ ἐν Μυσοῖς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἥκων·
ὥστε τὸ λέγειν ὅτι ἀνῄρητο ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς
γὰρ οὐ δεῖ συνίστασθαι τοιούτους. ἂν δὲ θῇ καὶ φαίνηται
εὐλογωτέρως, ἐνδέχεσθαι καὶ ἄτοπον <ὄν>· ἐπεὶ καὶ τὰ ἐν
Ὀδυσσείᾳ ἄλογα τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἀνεκτὰ
1460 b δῆλον ἂν γένοιτο, εἰ αὐτὰ φαῦλος ποιητὴς ποιήσειε· νῦν δὲ
τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ἡδύνων τὸ ἄτοπον.
τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσιν καὶ μήτε 11
ἠθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἡ λίαν
λαμπρὰ λέξις τά τε ἤθη καὶ τὰς διανοίας.

XXV Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ
ποίων εἰδῶν ἐστιν, ὧδ᾽ ἂν θεωροῦσιν γένοιτ᾽ ἂν φανερόν.
ἐπεὶ γάρ ἐστι μιμητὴς ὁ ποιητὴς ὡσπερανεὶ ζωγράφος ἤ τις
ἄλλος εἰκονοποιός, ἀνάγκη μιμεῖσθαι τριῶν ὄντων τὸν ἀρι-
θμὸν ἕν τι ἀεί, ἢ γὰρ οἷα ἦν ἢ ἔστιν, ἢ οἷά φασιν καὶ δοκεῖ,
ἢ οἷα εἶναι δεῖ. ταῦτα δ᾽ ἐξαγγέλλεται λέξει <ἢ κυρίοις 2
ὀνόμασιν> ἢ καὶ γλώτταις καὶ μεταφοραῖς· καὶ πολλὰ πάθη

30. <ὁ> Οἰδίπους Bywater : Οἰδίπου Tucker Λάιος Riccardianus 16 : ἰόλαος A^{c} : ἰόλαος cett. 33. ἀνῄρειτο A^{c} 35. ἀποδέχεσθαι apogr. ἄτοπον <ὄν> scripsi : τὸ ἄτοπον Par. 2038 : ἄτοπον codd. cett. ἄτοπον quidem pro ἄτοπόν τι nonnunquam usurpari solet, e.g. ἄτοπον ποιεῖν (Dem. F.L. § 71, 337), ἄτοπον λέγειν (Plat. Symp. 175 A); sed in hoc loco vix defendi potest ea locutio **1460 b 1.** ποιήσειε Riccardianus 46, Heinsius : ποιήσει codd. : ἐποίησεν Spengel 5. τά τε] τὰ δὲ A^{c} 7. ποίων apogr. : ποίων ἂν A^{c} 9. τὸν ἀριθμὸν (vel τῷ ἀριθμῷ) apogr. : τῶν ἀριθμῶν A^{c} 11. ἢ οἷα apogr. : οἷα A^{c} <ἢ κυρίοις ὀνόμασιν> coni. Vahlen : <ἢ κυρίᾳ> Gomperz 12. καὶ ὅσ᾽ ἄλλα πάθη coni. Vahlen

irrational should, if possible, be excluded; or, at all events, it should lie outside the action of the play (as, in the Oedipus, the hero's ignorance as to the manner of Laius' death); not within the drama,—as in the Electra, the messenger's account of the Pythian games; or, as in the Mysians, the man who has come from Tegea to Mysia and is still speechless. The plea that otherwise the plot would have been ruined, is ridiculous; such a plot should not in the first instance be constructed. But once the irrational has been introduced and an air of likelihood imparted to it, we must accept it in spite of the absurdity. Take even the irrational incidents in the Odyssey, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent if an inferior poet were to treat the subject.
1460 b As it is, the absurdity is veiled by the poetic charm with which the poet invests it.

The diction should be elaborated in the pauses of 11
the action, where there is no expression of character or thought. For, conversely, character and thought are merely obscured by a diction that is over brilliant.

XXV With respect to critical difficulties and their solutions, the number and nature of the sources from which they may be drawn may be thus exhibited.

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they are said or thought to be, or things as they ought to be.
The vehicle of expression is language,—either current 2
terms or, it may be, rare words or metaphors. There are also many modifications of language, which we

τῆς λέξεως ἐστί, δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ 3
τούτοις οὐχ ἡ αὐτὴ ὀρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς
ποιητικῆς οὐδὲ ἄλλης τέχνης καὶ ποιητικῆς. αὐτῆς δὲ τῆς
ποιητικῆς διττὴ ἁμαρτία, ἡ μὲν γὰρ καθ' αὑτήν, ἡ δὲ κατὰ
συμβεβηκός. εἰ μὲν γάρ <τι> προείλετο μιμήσασθαι, <μὴ 4
ὀρθῶς δὲ ἐμιμήσατο δι'> ἀδυναμίαν, αὐτῆς ἡ ἁμαρτία· εἰ δὲ
τῷ προελέσθαι μὴ ὀρθῶς, ἀλλὰ τὸν ἵππον <ἅμ'> ἄμφω τὰ
δεξιὰ προβεβληκότα, ἢ τὸ καθ' ἑκάστην τέχνην ἁμάρτημα
οἷον τὸ κατ' ἰατρικὴν ἢ ἄλλην τέχνην [ἢ ἀδύνατα πεποίηται]
ὁποιανοῦν, οὐ καθ' ἑαυτήν. ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς
προβλήμασιν ἐκ τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν τὰ 5
πρὸς αὐτὴν τὴν τέχνην· εἰ ἀδύνατα πεποίηται, ἡμάρτηται·
ἀλλ' ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὑτῆς (τὸ γὰρ
τέλος εἴρηται), εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ ἢ ἄλλο ποιεῖ
μέρος. παράδειγμα ἡ τοῦ Ἕκτορος δίωξις. εἰ μέντοι τὸ τέλος
ἢ μᾶλλον ἢ <μὴ> ἧττον ἐνεδέχετο ὑπάρχειν καὶ κατὰ τὴν
περὶ τούτων τέχνην, [ἡμαρτῆσθαι] οὐκ ὀρθῶς· δεῖ γὰρ εἰ ἐν-
δέχεται ὅλως μηδαμῇ ἡμαρτῆσθαι. ἔτι ποτέρων ἐστὶ τὸ
ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο συμβεβη-
κός; ἔλαττον γὰρ εἰ μὴ ᾔδει ὅτι ἔλαφος θήλεια κέρατα
οὐκ ἔχει ἢ εἰ ἀμιμήτως ἔγραψεν. πρὸς δὲ τούτοις ἐὰν 6
ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ' ἴσως <ὡς> δεῖ—οἷον καὶ

17. *τι* addidi *μὴ ὀρθῶs—δι'* addidi: <*ὀρθῶs, ἥμαρτε δ' ἐν τῷ μιμήσασθαι δι'*> coni. Vahlen 18. *εἰ* apogr.: *ἡ* A[c] 19. *τῷ* corr. Parisinus 2038 (Bywater): *τὸ* A[c]: <*διὰ*> *τὸ* Ueberweg *ἅμ'* add. Vahlen 21. *ἢ ἀδύνατα πεποίηται* secl. Düntzer: *ἀδύνατα πεποίηται* (deleto *ἢ*) post *ὁποιανοῦν* traiecit Christ 22. *ὁποίαν δῦν* A[c]: *ὁποιανοῦν* vulg.: *ὁποῖ' ἂν οὖν* Bywater: *ὁποιαοῦν* Winstanley 23. *τὰ* (*εἰ* sup. scr. m. rec.) A[c] 24. *εἰ* add. Parisinus 2038: om. cett. 25. *αὑτῆs* apogr.: *αὐτῆs* A[c] 26. *εἴρηται*] *εὕρηται* Heinsius: *τηρεῖται* M. Schmidt 28. *ἢ* <*μὴ*> *ἧττον* Ueberweg: *ἧττον* A[c]: *ἢ ἧττον* corr. A[c] apogr. 29. *ἡμαρτῆσθαι* (*μαρτῆσθαι* pr. A[c]) secl. Bywater, Ussing: *ἡμάρτηται* Ald.: <*μὴ*> *ἡμαρτῆσθαι*, Tucker, interpunctione mutata 32. *εἴδει* (*ῄ* sup. scr. m. rec.) A[c] 33. *ἢ*] *η* pr. A[c] *εἰ ἀμιμήτως*] *η ἀμιμήτως* (corr. *κἀμιμήτως*) A[c] 34. <*ὡs*> coni. Vahlen

concede to the poets. Add to this, that the standard of 3
correctness is not the same in poetry and politics, any
more than in poetry and any other art. Within the art
of poetry itself there are two kinds of faults,—those
which touch its essence, and those which are accidental.
If a poet has chosen to imitate something, <but has 4
imitated it incorrectly> through want of capacity, the
error is inherent in the poetry. But if the failure is
due to a wrong choice—if he has represented a horse
as throwing out both his off legs at once, or introduced
technical inaccuracies in medicine, for example, or in
any other art—the error is not essential to the poetry.
These are the points of view from which we should
consider and answer the objections raised by the
critics.

First as to matters which concern the poet's own 5
art. If he describes the impossible, he is guilty of
an error; but the error may be justified, if the end
of the art be thereby attained (the end being that
already mentioned),—if, that is, the effect of this or
any other part of the poem is thus rendered more
striking. A case in point is the pursuit of Hector.
If, however, the end might have been as well, or better,
attained without violating the special rules of the poetic
art, the error is not justified: for every kind of error
should, if possible, be avoided.

Again, does the error touch the essentials of the
poetic art, or some accident of it? For example,—not
to know that a hind has no horns is a less serious matter
than to paint it inartistically.

Further, if it be objected that the description is not 6

Σοφοκλῆς ἔφη αὐτὸς μὲν οἵους δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι
εἰσίν—ταύτῃ λυτέον. εἰ δὲ μηδετέρως, ὅτι οὕτω φασίν· οἷον 7
τὰ περὶ θεῶν· ἴσως γὰρ οὔτε βέλτιον οὕτω λέγειν, οὔτ᾽ ἀληθῆ,
1461 a ἀλλ᾽ <εἰ> ἔτυχεν ὥσπερ Ξενοφάνει· ἀλλ᾽ οὖν φασι. τὰ δὲ
ἴσως οὐ βέλτιον μέν, ἀλλ᾽ οὕτως εἶχεν, οἷον τὰ περὶ τῶν
ὅπλων, "ἔγχεα δέ σφιν ὄρθ᾽ ἐπὶ σαυρωτῆρος·"[1] οὕτω γὰρ τότ᾽
ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ τοῦ καλῶς ἢ μὴ 8
καλῶς ἢ εἴρηταί τινι ἢ πέπρακται, οὐ μόνον σκεπτέον εἰς
αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα εἰ σπουδαῖον ἢ
φαῦλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ λέγοντα, πρὸς ὃν ἢ
ὅτε ἢ ὅτῳ ἢ οὗ ἕνεκεν, οἷον ἢ μείζονος ἀγαθοῦ, ἵνα γέ-
νηται, ἢ μείζονος κακοῦ, ἵνα ἀπογένηται. τὰ δὲ πρὸς τὴν 9
λέξιν ὁρῶντα δεῖ διαλύειν, οἷον γλώττῃ "οὐρῆας μὲν πρῶ-
τον·"[2] ἴσως γὰρ οὐ τοὺς ἡμιόνους λέγει ἀλλὰ τοὺς φύ-
λακας, καὶ τὸν Δόλωνα "ὅς ῥ᾽ ἤ τοι εἶδος μὲν ἔην κακός,"[3]
οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχρόν, τὸ
γὰρ εὐειδὲς οἱ Κρῆτες εὐπρόσωπον καλοῦσι· καὶ τὸ "ζωρό-
τερον δὲ κέραιε"[4] οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν ἀλλὰ τὸ
θᾶττον. τὰ δὲ κατὰ μεταφορὰν εἴρηται, οἷον "πάντες μέν 10

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[1] *Iliad* x. 152. [2] *Ib.* i. 50.
[3] *Ib.* x. 316. [4] *Ib.* ix. 203.

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35. Εὐριπίδην Heinsius: εὐριπίδης codd. (tuetur Gomperz, cf. **1448 a 36** ἀθηναῖοι codd.) 37. οὕτω Riccardianus 16, corr. Vaticanus 1400: οὔτε A^c: om. Parisinus 2038 **1461 a** 1. <εἰ> coni. Vahlen ξενοφάνει vel ξενοφάνης apogr.: ξενοφάνη A^c: παρὰ Ξενοφάνει Ritter: <οἱ περὶ> Ξενοφάνη Tucker οὖν Tyrwhitt: οὐ A^c: οὕτω Spengel φασί. τὰ δὲ Spengel: φασι τάδε. A^c 6. εἰ apogr.: ἢ A^c 7. distinxi post λέγοντα <ἢ> πρὸς ὃν Carroll 8. οἷον ἢ A^c: οἷον εἰ apogr. 9. ἢ add. corr. A^c apogr. 12. ὅς ῥ᾽ ἤ τοι Vahlen: ὡς ῥῆτοι (corr. m. rec. ῥ᾽) A^c: ὅς ῥά τοι apogr. ἔην apogr.: εἰ ἦν A^c 15. κέραι ἑου τὸ pr. A^c 16. τὰ Spengel: τὸ A^c πάντες Gräfenhan: ἄλλοι A^c et Homerus

true to fact, the poet may perhaps reply,—'But the objects are as they ought to be': just as Sophocles said that he drew men as they ought to be; Euripides, as they are. In this way the objection may be met. If, 7
however, the representation be of neither kind, the poet may answer,—'This is how men say the thing is.' This applies to tales about the gods. It may well be that these stories are not higher than fact nor yet true to
1461 a fact: they are, very possibly, what Xenophanes says of them. But anyhow, 'this is what is said.' Again, a description may be no better than the fact: 'still, it was the fact'; as in the passage about the arms: 'Upright upon their butt-ends stood the spears.' This was the custom then, as it now is among the Illyrians.

Again, in examining whether what has been said or 8
done by some one is poetically right or not, we must not look merely to the particular act or saying, and ask whether it is poetically good or bad. We must also consider by whom it is said or done, to whom, when, by what means, or for what end; whether, for instance, it be to secure a greater good, or avert a greater evil.

Other difficulties may be resolved by due regard to 9
the usage of language. We may note a rare word, as in *οὐρῆας μὲν πρῶτον*, where the poet perhaps employs *οὐρῆας* not in the sense of mules, but of sentinels. So, again, of Dolon: 'ill-favoured indeed he was to look upon.' It is not meant that his body was ill-shaped, but that his face was ugly; for the Cretans use the word *εὐειδές*, 'well-favoured,' to denote a fair face. Again, *ζωρότερον δὲ κέραιε*, 'mix the drink livelier,' does not mean 'mix it stronger' as for hard drinkers, but 'mix it quicker.'

ῥα θεοί τε καὶ ἀνέρες εὗδον παννύχιοι·"[1] ἅμα δέ φησιν "ἦ
τοι ὅτ' ἐς πεδίον τὸ Τρωικὸν ἀθρήσειεν, αὐλῶν συρίγγων
θ' ὅμαδον·"[2] τὸ γὰρ πάντες ἀντὶ τοῦ πολλοί κατὰ μετα-
φορὰν εἴρηται, τὸ γὰρ πᾶν πολύ τι· καὶ τὸ "οἴη δ' ἄμμο-
ρος"[3] κατὰ μεταφοράν, τὸ γὰρ γνωριμώτατον μόνον. κατὰ 11
δὲ προσῳδίαν, ὥσπερ Ἱππίας ἔλυεν ὁ Θάσιος τὸ "δίδομεν
δέ οἱ"[4] καὶ "τὸ μὲν οὗ καταπύθεται ὄμβρῳ."[5] τὰ δὲ διαιρέ- 12
σει, οἷον Ἐμπεδοκλῆς "αἶψα δὲ θνήτ' ἐφύοντο, τὰ πρὶν μά-
θον ἀθάνατ' <εἶναι>, ζωρά τε πρὶν κέκρητο." τὰ δὲ ἀμφιβολίᾳ, 13
"παρῴχηκεν δὲ πλέω νύξ·"[6] τὸ γὰρ πλείω ἀμφίβολόν ἐστιν.
τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως· τῶν κεκραμένων <οἱονοῦν> οἶνόν 14

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[1] *Iliad* ii. 1, ἄλλοι μέν ῥα θεοί τε καὶ ἀνέρες ἱπποκορυσταὶ
εὗδον παννύχιοι.
Ib. x. 1, ἄλλοι μὲν παρὰ νηυσὶν ἀριστῆες Παναχαιῶν
εὗδον παννύχιοι.

[2] *Ib.* x. 11, ἦ τοι ὅτ' ἐς πεδίον τὸ Τρωικὸν ἀθρήσειεν,
θαύμαζεν πυρὰ πολλὰ τὰ καίετο Ἰλιόθι πρό,
αὐλῶν συρίγγων τ' ἐνοπὴν ὅμαδόν τ' ἀνθρώπων.

[3] *Ib.* xviii. 489, οἴη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο.

[4] *Ib.* xxi. 297, δίδομεν δέ οἱ εὖχος ἀρέσθαι. Sed in *Iliade* ii. 15 (de quo hic agitur) Τρώεσσι δὲ κήδε' ἐφῆπται.

[5] *Ib.* xxiii. 328, τὸ μὲν οὐ καταπύθεται ὄμβρῳ.

[6] *Ib.* x. 251, μάλα γὰρ νὺξ ἄνεται, ἐγγύθι δ' ἠώς,
ἄστρα δὲ δὴ προβέβηκε, παρῴχηκεν δὲ πλέων νὺξ
τῶν δύο μοιράων, τριτάτη δ' ἔτι μοῖρα λέλειπται.

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17. ἱπποκορυσταὶ (Homerus) post ἀνέρες add. Christ, habuit iam Σ (cf. Arab. 'ceteri quidem homines et dei qui equis armati insident') ἅπαντες post εὗδον intercidisse suspicatur Bywater 19. θ' ὅμαδον Sylburg: τε ὁμαδὸν (ὅμαδον apogr.) A^c τοῦ add. apogr.: om. A^c 23. δέ οἱ apogr.: δέοι A^c 25. εἶναι Riccardianus 46, add. Vettori ex Athenaeo x. 423 ζωρά Athenaeus: ζῶα codd. τε <ἃ> πρὶν Gomperz secutus Bergkium κέκρητο (ι sup. scr. m. rec.) A^c: κέκριτο apogr.: ἄκρητα Karsten (ed. Empedocles) 26. πλέω A^c: πλέον apogr.: πλέων Ald. 27. τὸν κεκραμένον apogr.: τῶν κεκραμένων A^c: <ὅσα> τῶν κεκραμένων Vahlen: <ὅσα πο> τῶν κεκραμένων Ueberweg: πᾶν κεκραμένον Bursian <οἱονοῦν> Tucker: <ἔνια> olim conieci

Sometimes an expression is metaphorical, as 'Now all 10
gods and men were sleeping through the night,'—while at the same time the poet says: 'Often indeed as he turned his gaze to the Trojan plain, he marvelled at the sound of flutes and pipes.' 'All' is here used metaphorically for 'many,' all being a species of many. So in the verse,—'alone she hath no part . . ,' *οἴη*, 'alone,' is metaphorical; for the best known may be called the only one.

Again, the solution may depend upon accent or 11
breathing. Thus Hippias of Thasos solved the difficulties in the lines,—*δίδομεν* (*διδόμεν*) *δέ οἱ*, and *τὸ μὲν οὗ* (*οὐ*) *καταπύθεται ὄμβρῳ*.

Or again, the question may be solved by punctuation, 12
as in Empedocles,—'Of a sudden things became mortal that before had learnt to be immortal, and things unmixed before mixed.'

Or again, by ambiguity of meaning,—as *παρ-* 13
ῴχηκεν δὲ πλέω νύξ, where the word *πλέω* is ambiguous.

Or by the usage of language. Thus any mixed 14
drink is called *οἶνος*, 'wine.' Hence Ganymede is said

φασιν εἶναι, [ὅθεν πεποίηται "κνημὶς νεοτεύκτου κασσιτέ-
ροιο"][1] ὅθεν εἴρηται ὁ Γανυμήδης "Διὶ οἰνοχοεύει,"[2] οὐ πινόν-
των οἶνον, καὶ χαλκέας τοὺς τὸν σίδηρον ἐργαζομένους. εἴη 15
δ' ἂν τοῦτό γε <καὶ> κατὰ μεταφοράν. δεῖ δὲ καὶ ὅταν ὄνομά
τι ὑπεναντίωμά τι δοκῇ σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἂν
σημαίνοι τοῦτο ἐν τῷ εἰρημένῳ, οἷον τὸ "τῇ ῥ' ἔσχετο χάλκεον
ἔγχος,"[3] τὸ ταύτῃ κωλυθῆναι ποσαχῶς ἐνδέχεται. ὡδὶ <δὲ> 16
[ἢ ὡς] μάλιστ' ἄν τις ὑπολάβοι, κατὰ τὴν καταντικρὺ ἢ ὡς
1461 b Γλαύκων λέγει, ὅτι ἔνια ἀλόγως προυπολαμβάνουσιν καὶ
αὐτοὶ καταψηφισάμενοι συλλογίζονται καὶ ὡς εἰρηκότος ὅ
τι δοκεῖ ἐπιτιμῶσιν, ἂν ὑπεναντίον ᾖ τῇ αὑτῶν οἰήσει. τοῦ-
το δὲ πέπονθε τὰ περὶ Ἰκάριον. οἴονται γὰρ αὐτὸν Λάκωνα
εἶναι· ἄτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς
Λακεδαίμονα ἐλθόντα. τὸ δ' ἴσως ἔχει ὥσπερ οἱ Κεφαλλῆ-
νές φασι· παρ' αὑτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσέα
καὶ εἶναι Ἰκάδιον ἀλλ' οὐκ Ἰκάριον· δι' ἁμάρτημα δὴ τὸ
πρόβλημα εἰκός ἐστιν. ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν 17
ποίησιν ἢ πρὸς τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν.

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[1] *Iliad* xxi. 592. [2] *Ib.* xx. 234.
[3] *Ib.* xx. 272, τῇ ῥ' ἔσχετο μείλινον ἔγχος.

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28. ὅθεν—κασσιτέροιο secl. M. Schmidt 29–30. verba ὅθεν εἴρηται—οἶνον in codd. post ἐργαζομένους posita huc revocavit Maggi e cod. Lampridii 29. οἰνοχοεύει A^c : οἰνοχοεύειν apogr. πεινόντων pr. A^c 31. καὶ add. Heinsius 31–32. ὀνόματι ὑπεναντιώματι A^c δοκῇ apogr.: δοκεῖ A^c 33. σημαίνοι Vahlen (ed. 1): σημαίνοιε A^c : σημήνειεν Parisinus 2038 : σημαίνειε alia apographa 33–35. οἷον τὸ <ἐν τῷ> "τῇ—τὸ ταύτῃ κωλυθῆναι [ποσαχῶς] ἐνδέχεται διπλῶς, ἢ πῶς μάλιστ' ἄν τις κ.τ.λ. M. Schmidt 34. δὲ addidi 35. ἢ ὡς olim secl. Bywater ὡδὶ ἢ <ὡδί>, ὡς Riccardianus 46 **1461 b** 1. ἔνιοι Vettori 2. εἰρηκότος Riccardianus 46 : εἰρηκότες ὅτι A^c 3. αὑτῶν Parisinus 2038, coni. Heinsius : αὐτῶν codd. 7. αὑτῶν apogr. : αὐτῶν A^c 8. δι' ἁμάρτημα Maggi : διαμάρτημα codd. δὴ Gomperz : δὲ codd. 9. <εἶναι> εἰκὸς ἐστιν Hermann (fort. recte) : εἰκός ἐστι <γενέσθαι> Gomperz <ἢ> πρὸς Ald. fort. recte

'to pour the wine to Zeus,' though the gods do not
drink wine. So too workers in iron are called χαλκέας,
or workers in bronze. This, however, may also be taken
as a metaphor.

Again, when a word seems to involve some incon- 15
sistency of meaning, we should consider how many
senses it may bear in the particular passage. For 16
example: 'there was stayed the spear of bronze'—we
should ask in how many ways we may take 'being
checked there.' The true mode of interpretation is the
1461 b precise opposite of what Glaucon mentions. Critics, he
says, jump at certain groundless conclusions; they pass
adverse judgment and then proceed to reason on it; and,
assuming that the poet has said whatever they happen
to think, find fault if a thing is inconsistent with their
own fancy. The question about Icarius has been treated
in this fashion. The critics imagine he was a Lacedae-
monian. They think it strange, therefore, that Tele-
machus should not have met him when he went to
Lacedaemon. But the Cephallenian story may perhaps
be the true one. They allege that Odysseus took a wife
from among themselves, and that her father was Icadius
not Icarius. It is merely a mistake, then, that gives
plausibility to the objection.

In general, the impossible must be justified by 17
reference to artistic requirements, or to the higher

*πρός τε γὰρ τὴν ποίησιν αἱρετώτερον πιθανὸν ἀδύνατον ἢ
ἀπίθανον καὶ δυνατόν. <καὶ ἴσως ἀδύνατον> τοιούτους εἶναι,
οἵους Ζεῦξις ἔγραφεν· ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ
ὑπερέχειν. πρὸς <δ'> ἅ φασιν, τἄλογα· οὕτω τε καὶ ὅτι ποτὲ
οὐκ ἄλογόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δ'* 18
*ὑπεναντίως εἰρημένα οὕτω σκοπεῖν, ὥσπερ οἱ ἐν τοῖς λόγοις
ἔλεγχοι, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ὡσαύτως, ὥστε
καὶ λυτέον ἢ πρὸς ἃ αὐτὸς λέγει ἢ ὃ ἂν φρόνιμος ὑποθῆ-
ται. ὀρθὴ δ' ἐπιτίμησις καὶ ἀλογίᾳ καὶ μοχθηρίᾳ, ὅταν μὴ* 19
*ἀνάγκης οὔσης μηθὲν χρήσηται τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης
τῷ Αἰγεῖ, ἢ τῇ πονηρίᾳ, ὥσπερ ἐν Ὀρέστῃ τοῦ Μενελάου.
τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὡς* 20
*ἀδύνατα ἢ ὡς ἄλογα ἢ ὡς βλαβερὰ ἢ ὡς ὑπεναντία ἢ ὡς
παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν
εἰρημένων ἀριθμῶν σκεπτέαι, εἰσὶν δὲ δώδεκα.*

XXVI *Πότερον δὲ βελτίων ἡ ἐποποιικὴ μίμησις ἢ ἡ τραγική,
διαπορήσειεν ἄν τις. εἰ γὰρ ἡ ἧττον φορτικὴ βελτίων, τοιαύ-
τη δ' ἡ πρὸς βελτίους θεατάς ἐστιν ἀεί, λίαν δῆλον ὅτι ἡ*

11. *πειθανὸν* A[c] 12. *ἀπείθανον* A[c] *<καὶ ἴσως ἀδύνατον>* Gomperz, secutus Margoliouth ('fortasse enim impossibile est' Arabs): *καὶ εἰ ἀδύνατον* coniecerat Vahlen 13. *οἵους* Parisinus 2038, Ald.: *οἷον* A[c] 14. *δ'* add. Ueberweg (auctore Vahleno) 16. *ὑπεναντίως* Twining (cf. Arab. 'quae dicta sunt in modum contrarii'): *ὑπεναντία ὡς* codd.: *ὡς ὑπεναντία* Heinsius 17. *ὥστε καὶ λυτέον* M. Schmidt: *ὥστε καὶ αὐτὸν* codd. 18. *φρόνιμος* apogr.: *φρόνημον* (corr. m. rec. *φρόνιμον*) A[c] 19. *ἀλογίᾳ καὶ μοχθηρίᾳ* Vahlen: *ἀλογία καὶ μοχθηρία* codd. 20. fort. *<πρὸς> μηδὲν* Gomperz 21. *τῷ Αἰγεῖ ἢ τῇ* margo Riccardiani 16: *τῶ αἰγειήτῃ* A[c] *<τῇ> τοῦ* coni. Vahlen 26. *βελτίων* apogr.: *βέλτιον* A[c] 28. *δ' ἡ* apogr.: *δὴ* A[c] *ἀεί, λίαν* Vahlen: *δειλίαν* codd.

reality, or to received opinion. With respect to the requirements of art, a probable impossibility is to be preferred to a thing improbable and yet possible. Again, it may be impossible that there should be men such as Zeuxis painted. 'Yes,' we say, 'but the impossible is the higher thing; for the ideal type must surpass the reality.' To justify the irrational, we appeal to what is commonly said to be. In addition to which, we urge that the irrational sometimes does not violate reason; just as 'it is probable that a thing may happen contrary to probability.'

Things that sound contradictory should be examined 18
by the same rules as in dialectical refutation—whether the same thing is meant, in the same relation, and in the same sense. We should therefore solve the question by reference to what the poet says himself, or to what is tacitly assumed by a person of intelligence.

The element of the irrational, and, similarly, depravity 19
of character, are justly censured when there is no inner necessity for introducing them. Such is the irrational element in the introduction of Aegeus by Euripides and the badness of Menelaus in the Orestes.

Thus, there are five sources from which critical 20
objections are drawn. Things are censured either as impossible, or irrational, or morally hurtful, or contradictory, or contrary to artistic correctness. The answers should be sought under the twelve heads above mentioned.

XXVI The question may be raised whether the Epic or Tragic mode of imitation is the higher. If the more refined art is the higher, and the more refined in every case is that which appeals to the better sort of audience,

ἅπαντα μιμουμένη φορτική· ὡς γὰρ οὐκ αἰσθανομένων ἂν
μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν κινοῦνται, οἷον οἱ φαῦλοι
αὐληταὶ κυλιόμενοι ἂν δίσκον δέῃ μιμεῖσθαι, καὶ ἕλκοντες
τὸν κορυφαῖον ἂν Σκύλλαν αὐλῶσιν. ἡ μὲν οὖν τραγῳδία 2
τοιαύτη ἐστίν, ὡς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν ᾤοντο
ὑποκριτάς· ὡς λίαν γὰρ ὑπερβάλλοντα πίθηκον ὁ Μυννίσκος
τὸν Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πιν-
δάρου ἦν· ὡς δ' οὗτοι ἔχουσι πρὸς αὑτούς, ἡ ὅλη τέχνη
πρὸς τὴν ἐποποιίαν ἔχει. τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς
φασιν εἶναι <οἳ> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγι-
κὴν πρὸς φαύλους· εἰ οὖν φορτική, χείρων δῆλον ὅτι ἂν εἴη. 3
πρῶτον μὲν οὖν οὐ τῆς ποιητικῆς ἡ κατηγορία ἀλλὰ τῆς
ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς σημείοις καὶ ῥαψῳ-
δοῦντα, ὅπερ [ἐστὶ] Σωσίστρατος, καὶ διᾴδοντα, ὅπερ ἐποίει
Μνασίθεος ὁ Ὀπούντιος. εἶτα οὐδὲ κίνησις ἅπασα ἀποδοκι-
μαστέα, εἴπερ μηδ' ὄρχησις, ἀλλ' ἡ φαύλων, ὅπερ καὶ Καλλιπ-
πίδῃ ἐπετιμᾶτο καὶ νῦν ἄλλοις ὡς οὐκ ἐλευθέρας γυναῖκας
μιμουμένων. ἔτι ἡ τραγῳδία καὶ ἄνευ κινήσεως ποιεῖ τὸ αὑτῆς,
ὥσπερ ἡ ἐποποιία· διὰ γὰρ τοῦ ἀναγινώσκειν φανερὰ ὁποία
τίς ἐστιν· εἰ οὖν ἐστι τά γ' ἄλλα κρείττων, τοῦτό γε οὐκ ἀναγ-
καῖον αὐτῇ ὑπάρχειν. ἔστι δ' ἐπεὶ τὰ πάντ' ἔχει ὅσαπερ ἡ ἐπο- 4
ποιία (καὶ γὰρ τῷ μέτρῳ ἔξεστι χρῆσθαι), καὶ ἔτι οὐ μικρὸν

30. κινοῦνται apogr.: κινοῦντα A^c **1462 a** 1. ἔχουσι apogr.: δ' ἔχουσι A^c αὑτοὺς Hermann: αὐτοὺς codd. 3. οἳ add. Vettori: ἐπεὶ Christ σχημάτων τὴν apogr.: σχημά|τα αὐτὴν (τα αὐ m. rec. in litura) A^c 4. εἰ apogr.: ἢ A^c 5. οὖν add. Parisinus 2038, coni. Bywater, Ussing: om. cett. 7. ἐστὶ secl. Spengel διᾴδοντα Maggi: διάδοντα apogr.: διαδόντα A^c 8. ὁ πούντιος A^c 10. ἐπιτιμᾶτο pr. A^c 11. αὑτῆς apogr.: αὐτῆς A^c 12. ὁποῖα A^c 14. αὐτῇ apogr.: αὐτὴ A^c ἔστι δ' ἐπεὶ Gomperz: ἔστι δ', ὅτι Usener: ἔπειτα διότι codd.

the art which imitates anything and everything is manifestly most unrefined. The audience is supposed to be too dull to comprehend unless something of their own is thrown in by the performers, who therefore indulge in restless movements. Bad flute-players twist and twirl, if they have to represent 'the quoit-throw,' or hustle the coryphaeus when they perform the 'Scylla.' Tragedy, 2
it is said, has this same defect. We may compare the opinion that the older actors entertained of their successors. Mynniscus used to call Callippides 'ape' on account of the extravagance of his action, and the same
1462 a view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation as the younger to the elder actors. So we are told that Epic poetry is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then 3
unrefined, it is evidently the lower of the two.

Now, in the first place, this censure attaches not to the poetic but to the histrionic art; for gesticulation may be equally overdone in epic recitation, as by Sosistratus, or in lyrical competition, as by Mnasitheus the Opuntian. Next, all action is not to be condemned—any more than all dancing—but only that of bad performers. Such was the fault found in Callippides, as also in others of our own day, who are censured for representing degraded women. Again, Tragedy like Epic poetry produces its effect even without action; it reveals its power by mere reading. If, then, in all other respects it is superior, this fault, we say, is not inherent in it.

And superior it is, because it has all the epic 4
elements—it may even use the epic metre—with the

*μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι' ἃς αἱ ἡδοναὶ συνίσταν-
ται ἐναργέστατα· εἶτα καὶ τὸ ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώ-
σει καὶ ἐπὶ τῶν ἔργων· ἔτι τὸ ἐν ἐλάττονι μήκει τὸ τέλος* 5
1462 b *τῆς μιμήσεως εἶναι (τὸ γὰρ ἀθροώτερον ἥδιον ἢ πολλῷ κεκρα-
μένον τῷ χρόνῳ· λέγω δ' οἷον εἴ τις τὸν Οἰδίπουν θείη
τὸν Σοφοκλέους ἐν ἔπεσιν ὅσοις ἡ Ἰλιάς)· ἔτι ἧττον μία ἡ* 6
*μίμησις ἡ τῶν ἐποποιῶν (σημεῖον δέ· ἐκ γὰρ ὁποιασοῦν
[μιμήσεως] πλείους τραγῳδίαι γίνονται), ὥστε ἐὰν μὲν ἕνα
μῦθον ποιῶσιν, ἢ βραχέως δεικνύμενον μύουρον φαίνεσθαι, ἢ
ἀκολουθοῦντα τῷ συμμέτρῳ μήκει ὑδαρῆ.* * * *λέγω δὲ
οἷον ἐὰν ἐκ πλειόνων πράξεων ᾖ συγκειμένη, ὥσπερ ἡ Ἰλιὰς
ἔχει πολλὰ τοιαῦτα μέρη καὶ ἡ Ὀδύσσεια ἃ καὶ καθ'
ἑαυτὰ ἔχει μέγεθος· καίτοι ταῦτα τὰ ποιήματα συνέστηκεν
ὡς ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μιᾶς πράξεως μίμη-
σις. εἰ οὖν τούτοις τε διαφέρει πᾶσιν καὶ ἔτι τῷ τῆς τέχνης* 7
*ἔργῳ (δεῖ γὰρ οὐ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς ἀλλὰ
τὴν εἰρημένην), φανερὸν ὅτι κρείττων ἂν εἴη μᾶλλον τοῦ
τέλους τυγχάνουσα τῆς ἐποποιίας.*

περὶ μὲν οὖν τραγῳδίας καὶ ἐποποιίας, καὶ αὐτῶν 8
*καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει,
καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεων καὶ
λύσεων, εἰρήσθω τοσαῦτα.* * * *

16. *καὶ τὰς ὄψεις* secl. Spengel: post *ἐναργέστατα* collocavit Gomperz: *καὶ τὴν ὄψιν* Ald. *δι' ἃς* (vel *αἷς*) coni. Vahlen: *δι' ἧς* codd. 17. *ἀναγνώσει* Maggi: *ἀναγνωρίσει* A^c 18. *ἔτι τὸ* Winstanley: *ἔτι τῷ* codd. **1462 b** 1. *ἥδιον ἢ* Maggi: *ἡδεῖον ἢ* Riccardianus 16: *ἡδονὴ* A^c 2. *τὸν δίπουν* pr. A^c *θείη* bis A^c 3. *ἡ ἰλιάς* Riccardianus 16: *ἢ ἰλίας* (fuit *ἰδίας*) A^c *μία ἡ* Spengel: *ἡ μία* A^c: *μία ὁποιασοῦν* Riccardianus 16 5. *μιμήσεως* secl. Gomperz 6. *μείουρον* Parisinus 2038 7. *συμμέτρῳ* Bernays: *τοῦ μέτρου* codd.: fort. *τοῦ μετρίου* (cf. **1458 b** 12) post *ὑδαρῆ*, <*ἐὰν δὲ πλείους*> Ald.: <*λέγω δὲ οἷον* * * *ἂν δὲ μή, οὐ μία ἡ μίμησις*> coni. Vahlen: <*ἐὰν δὲ πλείους, οὐ μία ἡ μίμησις*> Teichmüller: lacunam aliter supplevi, vide versionem 9. *ἃ* add. apogr. 10. *καίτοι ταῦτα τὰ* Riccardianus 16: *καὶ τοιαῦτ' ἄττα* A^c 18. *ἢ* apogr.: *εἰ* A^c

music and spectacular effects as important accessories; and these produce the most vivid of pleasures. Further, it has vividness of impression in reading as well as in representation. Moreover, the art attains its end within 5
462 b narrower limits; for the concentrated effect is more pleasurable than one which is spread over a long time and so diluted. What, for example, would be the effect of the Oedipus of Sophocles, if it were cast into a form as long as the Iliad? Once more, the Epic imitation 6
has less unity; as is shown by this, that any Epic poem will furnish subjects for several tragedies. Thus if the story adopted by the poet has a strict unity, it must either be concisely told and appear truncated; or, if it conform to the Epic canon of length, it must seem weak and watery. <Such length implies some loss of unity,> if, I mean, the poem is constructed out of several actions, like the Iliad and the Odyssey, which have many such parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure; each is, in the highest degree attainable, an imitation of a single action.

If, then, Tragedy is superior to Epic poetry in all these 7
respects, and, moreover, fulfils its specific function better as an art—for each art ought to produce, not any chance pleasure, but the pleasure proper to it, as already stated—it plainly follows that Tragedy is the higher art, as attaining its end more perfectly.

Thus much may suffice concerning Tragic and Epic 8
poetry in general; their several kinds and parts, with the number of each and their differences; the causes that make a poem good or bad; the objections of the critics and the answers to these objections. * * *